NEW YORK CLIPPER

OLDEST AMERICAN SPORTING AND THEATRICAL JOURNAL.

FRANK QUEEN, Editor and Proprietor.

NEW YORK, SATURDAY, APRIL 8, 1865.

VOL. XII.—No. 59. PRICE TEN CENTS.

TIN.

Dedicated to a Lady Friend who lately Celebrated her "Tin Wedding."

WRITTEN FOR THE NEW YORK CLIPPER, BY BURTON SAXE.

THERE be weddings of silver, and weddings of gold,
And weddings of iron, I ween,
But the wedding whose praises I carrol to-day
Is the wedding of old-fashioned tin!

The wedding of NOW is wedding the first;
The halcyon time of true lovers;
It binds every Romeo and Juliet in chains
That the fair orange-wreath slyly covers.

The wedding of TIN is the wedding that proves
That the iron was genuine metal;
For ten years together, through fair and foul weather,
Is enough, I am certain, to settle

The question of marital fitness for aye,
And to banish those banes of dear Hymen,
Divorces, estrangements, and so on, the things
That the devil invented to try men.

Tin! tin!
Here's your banner unfurled!
Give me plenty of tin,
And I'll laugh at the world!

You may smile at tin, you may call it low names,
And link it with kettles and so on,
But faith it's a metal that's honest and true,
And fit to be anealed at by no one.

Tin puts on no airs; it's a good democrat:
It isn't ashamed of its station,
It always is worth what it's he t at, at least,
And has nothing to do with inflation.

Your gold and your silver are fearfully proud,
They desert you when suffering tries you;
When war with its havoc and cruelty comes,
Gold gets upon stilts and defies you.

Hurrah, then, for tin, and tin weddings, hurrah!
There's an honest, frank smack to their nature,
And he who looks down with contempt upon them,
Is, I'm sure, but a sham of a creature.

THE MOONLIGHT RING;

OR,

THE BLACK SHADOW OF THE TWO-HANDED SWORD.

CHAPTER LIV.

THE DEFENCE AND THE VERDICT—LUCY'S FAIR FAME ESTABLISHED—THE FRENCHMAN'S EVIDENCE—THE SUBTLE POISON—LATOUR'S CONFESSION AND SUICIDE—THE END.

THE Attorney-General called but two witnesses more. Their evidence only proved the making up of the drugs in the surgery; that there were no deleterious ingredients of any kind in the medicine that was given into the hands of either Gabrielle or Latour, on whom no suspicion of any kind rested. The case for the prosecution then concluded. Mr. Scovell, Q.C., then rose for the defence. His speech was a pattern of eloquence, such as those who heard never forgot. The two points on which he relied mainly were these: That it had not satisfactorily shown that Hugh Bernard had been poisoned at all, and it was never pretended even to be adduced that Lucy Marsden had ever had an opportunity of purchasing or obtaining it in any other way—if he had been. The chief effect in his speech was the picture he drew of the character and good works of Lucy Marsden.

"A girl," he remarked—"a young girl in the morning flush of life, with luxury at her beck, and all the joys that wealth can buy beneath her hand—rejects these advantages—what for? that she may move a ministering angel among the ailing and weak, and make them brave and strong. What was the secret that she was so anxious to preserve, even at the hazard of life itself? The fair fame of a mother, and the truthful honor of a father. She had beauty—she had talent which could transform the bounty of nature to a talisman; but she surrendered all at the altar of a duty—a duty to her parents. Gentlemen," he added, in an eloqnent peroration, "is it such a person who could work so vile a thing? You who have wives on whom you dote with a husband's ardor, you who have daughters whom you love with a father's fondness, can you condemn her, so charitable, so innocent, to a shameful, horrible death? Do not think me too warm, gentlemen. I argue my client's case as though it were my own. If she only desired the death of this man, she might have left him, as you have heard, to perish in the bitter winter and the pitiless falling snow. She took her enemy into her house—she ministered to him with her own hand—she, for a time, cheated death of his victim—and she who, from the upwelling goodness of her innocent soul, has done all this, now waits, a poor, trembling, suffering thing, for the verdict which you will pronounce. Is that creature, so warm and pulsing, to become a dull, inanimate, suspended corpse? what heaven has made so lovely, can you, gentlemen, in whose hands, as in those of the old Fates, depend the issues of life and death—can you make so horrible and so repulsive? When first I listened to this case, I did so with fear and doubt. Now that it approaches its conclusion, I wait with confidence and hope. The law I leave to my lord—the justice dwells with you; but for the result I fear not—a result that shall be as new life to that suffering victim, and which will spare her advocate the ceaseless reproach that he had, either by commission or omission, been shown unworthy of a cause the success of which he had so much at heart."

The Attorney-General replied, but merely recapitulated his former points; reminding the jury, however, how much his case was strengthened by the discovery of the nature of the secret. There, he said, was the motive. Hugh Bernard, the deceased, had the only knowledge of a secret which doomed and blasted her honor, and destroyed her fortune—which would have rendered her, reared in luxury and pampered on wealth, a nameless, penniless thing. There was the obvious *motive*. With regard to the question as to whether Bernard had been poisoned—the evidence was too strong to admit a shade of doubt. Professor Spooner and George Bridgeman, two of the most eminent men of the day, had both sworn to it; and the respect due to their opinion, the deference extorted by the purity of their character, left the matter beyond discussion. He submitted, firstly, that Hugh Bernard died of poison; secondly, that the prisoner had administered it, because her's only was the motive—her's only the opportunity. He drew particular attention to the semi-admissions of Lucy before the surgeon, Bridgeman; and terminated a long address by imploring the jury to dismiss sympathy in favor of inexorable justice, and to do their duty to society by returning a verdict in accordance with their own consciences and the evidence which had been placed before them.

The silence which had pervaded the court became still further intensified when the judge commenced his charge. Calmly and dispassionately he weighed the evidence in his well-balanced mind. He inclined, generally, neither to one side nor the other. But one portion of his charge bore directly against Lucy Marsden that we extract it verbatim from the short-hand notes:

"In all cases of murder, gentlemen, the motive demands the closest consideration—the *motive*. Naturally, the *motive* differs in different classes of people, and in different orders of mind. Some strike the fatal blow under the influence of jealous passion; some for the desire of money; others, to rid themselves of a foe. In this case, the motive is apparent. However we may despise the character of the deceased, it is evident that he obtained a mastery over the destiny of the unfortunate prisoner, which to the delicate organization of her mind, rendered her life one series of unbroken torture. It is for you, by your verdict, to pronounce whether, in an instant of irritation or weakness, she took advantage of an opportunity to remove her enemy from her path. Much has been stated, in the eloquent address for the defence, on the personal virtues of the accused. I would ask you, gentlemen, to give that fact its due weight, but no fraction more. If ever the secret inconsistencies of our frail human nature are in this world unveiled, gentlemen, the revelation takes place in these courts over which I have the high honor to preside. It is here we learn, gentlemen, that the highest morality is sometimes co-existent with the darkest shades of guilt. My responsibility is very much lightened by the able manner in which this case has been presented to you by the counsel engaged in its solution. The facts are before you, gentlemen," concluded the judge; "the prisoner awaits your verdict."

The jury consulted together a few minutes, and then expressed, through their foreman, a wish to retire. As one by one they left the court in charge of the usher, the hum of undertoned conversation commenced, and the eyes of all turned upon Lucy. Lucy, overcome with passionate grief at the revelation of the secret of her soul, hid her face upon her hands, and clutched the bar before her, while her long silky hair, escaped from the bands which had hitherto confined it, flowed rippling and uncontrolled. Gabrielle, her hand grasped in that of Charley, was silent as a stately iceberg; her eyes were still fixed on the identical spot whence the jury had taken their departure. Her being seemed suspended till their return. Athol, to lull himself from anguish, forced a polite conversation with Scovell, who did all in his power to clear the sinking spirit of his friend. But Latour crouched in a corner, glaring from his flashing eyes, and gazing round the crowded, excited court, as though he were in a dream.

"Hush!"

Taking advantage of the general distraction, the Frenchman, Anatole, had glided, rather than walked, into the court once more. He glanced about nervously, threading his way through the various groups till he reached the witness-box, which he entered with a bound.

"Ztop you!" he cried—"ztop you! Dis trial I no understand. You mush do it all ovare vonce more!"

The judge glanced up, angrily, from a newspaper he happened to be perusing, and the usher advanced in the angry flush of his indignation to drag the foreigner from his vantage ground.

"Stop, your majesty!" he continued to the judge, thinking, probably, to propitiate him by that delicate mark of flattery. "You no let me spik—nobody knows nothing except me, and you no let me spik!"

"Have you anything to say," cried the judge, "touching the matter at issue?"

"Everything!"

"Proceed, then," enjoined the judge, with a gesture of impatience.

"Ze dam Inglis vos en France——"

"Really——" exclaimed the judge, looking at the usher.

"Ztop! ear me, monsieur! I vould spik—for ze sake of ze poor shild, I vould spik!"

Anatole pointed to the unhappy Lucy, still waiting the issue of her trial—still mourning the public declaration of her shame. Silence was in the court.

"Ze dam Inglis!—no, no, ze good Inglis, vas en France vot I bayfore say. My sister Annette vos married to Williams Prize, or Ralph Marsden—dey vos de same—I say married. Ze church vos dere, ze bridegroom vos dere, ze bride, ze witness, and ze clothes of ze priest."

The judge repeated, "The clothes of the priest?"

Lucy started up as by an electric action; the gaze of every one of the court was condensed upon Anatole.

"Ze clothes of ze priest—ze Abbe Lavillac—he vos a Bonypartist. He love mon Empereur. Ven ze armies entered France for ze fat man Louis, Lavillac he fly from Brissac, but he left his *clothes* behind—you comprehend?"

Lucy only divined. She stretched out her hands imploringly, her lips parting in the terrible war of feeling between fear and hope.

"Gabrielle!"

Gabrielle started up.

"Ze papier of your baptesem?"

Gabrielle, who, like most Catholics, invariably carried this about her, and who knew thoroughly well what was approaching, handed it to her uncle.

From him it was passed to the judge.

"Vat you see?" asked the Frenchman.

"I see," replied the judge, comparing the signature to that on the marriage certificate, "that both papers are signed in the same name, but that the characters are so different that it is impossible the same hand could have traced both."

"You vare clevare man," continued the Frenchman—"now you comprehend. It vos Annette, my sistare, who vos betray. It vos a false priest—it vos a man—comrade of Ralph Marsden, her father," he added, pointing to Lucy, "who put on ze Abbe's clothes. Ze Inglis call dat a—a vat you say?—a nightingale I mean—no, a goldvinch—no, no, not—a lark, dat's vot it is—a lark! But it broke ze heart ov mon cher Annette—Annette, my sistare, who smile vith ze angels in ze heaven."

"Who was the priest—or rather the man who assumed his sacred garb?"

"Ze man I had seen twice bayfore I see him just now at first. It vas ze man Hugh Bernard. Twice bayfore have I seen dat man—dat vos a vonce."

"And the second?" pursued the judge.

"Zee! I 'ave a vound—a vound vot hit my head—and not see ven I am all abroad; vith zis vound I forgets after—I forgot den till now, von night meeting ze man on ze bridge ovare Biokley. I saw ze man break ze bridge, raymove ze beam, so dat ze Lady of Marsden fall—die in ze torrent. Ze man dat vos ze false friend—ze fellow-officare—ze murderare—vos ze dead man, Hugh Bernard!"

The intense feeling of the enwrapt audience dissipated itself in an almost simultaneous sigh.

"Prisoner," asked the judge, "can you add anything to these asseverations?"

In a low whisper Lucy Marsden replied:

"But this! After the death of my father, Sir Ralph, and our return to England, Hugh Bernard came to us and showed my unhappy mother the documents you have before you. My mother was ill—nervous—easily terrified—and in an unhappy moment yielded to an extortion which ended only in her death, and the effect of which may hasten mine. But I can endure all, suffer all, because I feel that her spirit above rejoices in the shadow removed from her name, and the knowledge that I, her daughter, am no child of shame."

"The matter must be examined further," remarked the judge. "If the assertions——"

He was interrupted by the return, one by one, of the jury from their private deliberation. Once more a perfect stillness descended on the court.

"How say you, gentlemen of the jury—do you find the prisoner at the bar guilty or not guilty?"

"We find her guilty," replied the foreman; "but with the strongest recommendation to mercy!"

The judge, amidst a solemn awe, stretched out his hand and laid it on the black cap.

"Wise men are ye!" screamed Latour, rising up—"wise men for such a verdict! That poor child there, weeping as you see, is pure and sinless as the babe unborn. It was I, from a deep love which has wrought so much misery—I alone who did the deed. Months since I fed the wound of Bernard with a subtle poison of which I only know the secret. It was I who, seizing every chance, gave it, hour by hour, that he might die like an accursed thing, to bequeath freedom to his fettered slave!"

"If this be so," exclaimed the Attorney General, "why did you not speak before?"

"Why?" retorted Latour. "Because I believed that she would be freed. I knew that I was her only friend, and I desired that yet for her there might be a future, which I could make happier by my ministration!"

"My lord," said the Attorney General, "I believe I can fathom the depth of this man's self-accusation. We have often read of the faithful nature of the creole slave, and here we have an instance. This poor man would idly accuse himself that his innocence might pay the penalty of his young mistress' sin!"

"Wisdom again!" replied Latour, extending his hand.

So commanding was this action—so noble the attitude of the creole—that he enforced attention from the judge upon the bench down to the meanest visitor of the court.

"Mistress!" he murmured, gazing at Lucy. "Mistress!—believe that all the evil I have wrought was done for a good purpose. Believe this, and pardon!"

Lucy could not trust her tongue to speak. She could only bow and sob. Latour shook off the tender feeling which at that moment appeared to assail him, and stood once more erect and firm before the judge, the jury, and the court.

"I heard certain doctors," he cried, "discuss the peculiar nature of the poison which slew the dead Bernard. This is it!"

Latour, leaping on a seat, held up the small bottle he ever carried, high above him, so that every one could see it. George Bridgeman whispered the Attorney-General to ask Latour of what it was composed.

"It is distilled," replied Latour, "from the commonest herb that grows wild in the green fields."

"Ask him no further question," said the judge. "'Twere better, perhaps, that the name of this herb should still remain a secret."

"Stop," he cried once more, "till I convince these gentlemen. You could discover no symptom of poison in Bernard, because this liquid which I show you, and which slew him, leaves no trace of its deadly work. You doubt it. See!"

A moment!

The draught to its last drop was swallowed by the creole. The muscles stiffened, the eyes, for an instant, rolled, and then, in one agonizing convulsion, like the dying throes of some wild animal in the tangled jungles of its native forests, the soul of the unhappy creole left its prison of clay!

* * * * * * * * *

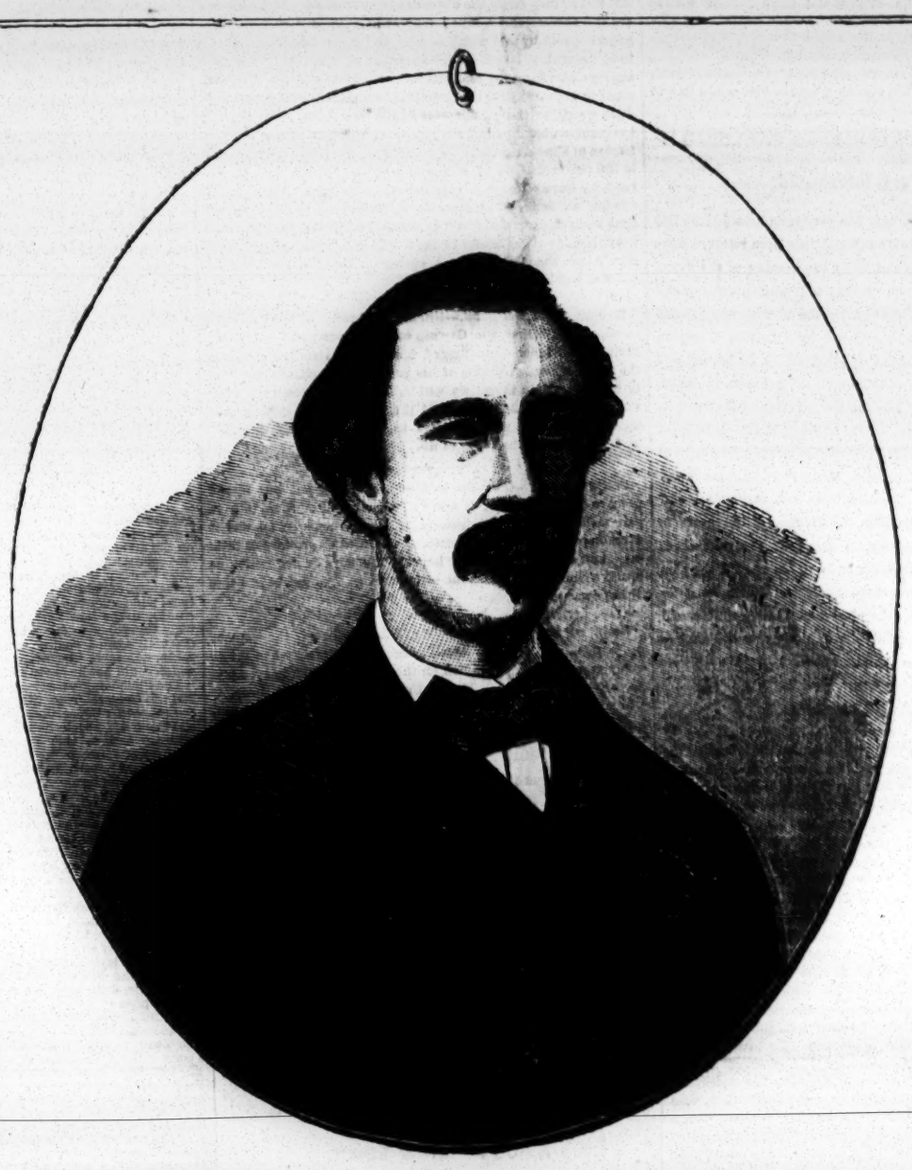
A few days and Lucy Marsden was free—no stain on her mother's honor, no shame upon her soul. Above, about, around, one atmosphere of blessing—from poor from rich, a blessing. And this welcome freedom was crowned by love—the love of her friends—the purer, diviner love of a husband's heart. The characters in our story may be briefly dismissed. Light, the moneylender, reached America, and, for a time, throve; but being detected in a nefarious transaction with a Californian gold-digger, that individual, shouting "Lynch!" thrust his knife into his heart, and coolly left him dead. The Countess of Walsoken, aided by Lucy, flourished, and, with the return of fortune, resumed her affected speech.

The "World's End Tavern" has long been closed. Silas and the deformed Long-shore Dick travel together through the country, the ingenuity of the hunchback, exerted in a variety of dishonest ways, earning a living for them both. The Chapmans are doing well in their new hotel at Altringham, though they complain that its style is rather in advance of the locality. This objection will be removed in time.

Gabrielle was by no means so cast down as might have been supposed at the discovery of her semi-relationship to Lucy Marsden. Of course she married Charley Robinson at the first opportunity. They still reside at the old lodge; M. Anatole finishing his great work on the conjugations, and getting ready to teach his grandchildren the peculiarities of his native tongue. No longer the Fate of the Marsdens glimmers on the green sward.

Happiness in Marsden Grange is no summer-fleeting guest, but a resident within the walls. A husband of noble heart—a wife of tender, loving truth—there unite in works of good, and together distribute joy around! May their sons be as gallant as their father—their daughters as affectionate, as unaffected by temptation, as she who gave them birth—so that the goodness of the parents may descend to the remotest generations, till Time lays aside his blunted scythe and becomes himself engulfed into eternity.

THE END.



CHARLES POPE. TRAGEDIAN. For Biographical Sketch see another column.

DUELLING IN GERMANY.

Heidelberg is the hotbed of duelling, that is, when all the students are there—at the *Hirsh Gasse*, as many as twenty-five duels are fought daily.

The parties chiefly concerned in those duels are the students, though in that part of Germany there is scarcely a young man who has not been taught the *salslager* guard, or sword exercise, from his infancy; and the result is, that you will find some of the best fencers in the world, and what is more, they are always ready to put their knowledge in practice for the slightest provocation. An angry look or accidental push is considered quite sufficient cause, and the offended party immediately turns round and challenges. The challenge consists of the two words, *dummer junge*, which means "Stupid fool," or *du bist ein dummer junge*—"You are a stupid fool." This is alone considered sufficient, and the parties meet the following day at the *Hirsch Gasse*, where the affair is decided; consequently, any stranger going to Heidelberg during term time would be astonished to see that nearly every student he met (and there are upwards of 1,000 there) in Heidelberg should have his head and face covered with plasters and half-healed gashes. The students at the University are divided into corps or clubs. There are five of these corps, each student wearing the color of his corps. The Prussians wear white caps interlaced with silver and black, or a pure white cap and a band of the same color. The band is worn over the right shoulder and under the left arm, and is given as a mark of distinction, no student being allowed to wear it unless he has fought a certain number of duels—I think the number is six—when it is publicly presented to him by the *prasius*, or head man of his corps, and on it are marked the names of the people he has fought with; and if ever he has been engaged in a fatal duel, instead of placing on it the name of the unfortunate deceased, a small black cross is substituted.

The Westphalians wear green caps, trimmed and interlaced with silver, and bands to match. Then come the Schwabens, who wear yellow caps and bands of the same color; next we have the Vandalens, who wear caps and bands of a reddish brown; and, lastly, we have the Penanen, whose colors are the red, white and blue. There are, also, other clubs who have their distinguishing color, but which are not strong enough to be designated by the name of *corps*. The general rule is that members of the same corps do not fight together, unless in case of a quarrel or serious insult; all the corps fight one against the other, and the object is to try and annihilate every other corps but their own; and if any other fresh corps is started, all the other corps make a dead-set at the new one, and the members are very soon placed *hors du combat*, and the corps is extinguished. Every corps has five or six enormous dogs, and they, like their masters, fight one against the other. The sagacity of the brute is wonderful. Each dog knows every man in his corps, and will not follow a man of another corps, and they never meet without fighting. These savage brutes are kept at the expense of the corps, and go about muzzled, owing to their great ferocity. Should two students of different corps happen to meet in the same room, or in any way come in contact one with another, a duel is almost the inevitable result. Each corps has a *prasius*, or head man, whose duty it is to see that all the members (especially the juniors) are properly instructed in sword exercise; and all freshmen spend three or four hours a day in the fencing schools, of which there are two or three. Whenever the *prasius* of one corps thinks he has six or seven promising novices, he sends over to the *prasius* of another corps, and says he has six or seven men, as the case may be, ready to *go sos*, or, in other words, to fight, and the men are immediately matched against novices of the challenged corps. It not unfrequently occurs that one corps challenges another corps, and the men are immediately matched according to their size and proficiency, and the *main of duels* comes off the following day.

Some few years ago, the authorities of the university resolved to check duelling, and they warned the landlord of the *Hirsch Gasse* that if ever he allowed another duel to come off in his house he would be severely fined and his house shut up. In consequence of this warning, they now fight in his garden in summer, and in a cart-shed adjoining in winter. He manages thus successfully to keep out of the clutches of the authorities; and besides, whenever the students are fighting (which is every day), they take care to plant watches at every conceivable approach to the house. If a University "blue" comes within a mile of the house, he is sure to be spotted, and the students immediately take refuge in the mountains; and, from the peculiar way in which the house is situated, to approach it unperceived is almost an impossibility. If it should happen that they are caught—which seldom occurs—they get a week's imprisonment in the *Calzen* or University prison; so, taking all the facts into consideration, we may safely say the practice is illegal, but that it is winked at. There is a saying that "none but the brave deserve the fair;" so think the German ladies. There is no surer way to win their smiles than a well-scarred face.

HIS (X) MARK.—The mark which persons who are unable to write are required to make, instead of their signature, is in the form of a cross; and this practice having formerly been allowed by kings and nobles, is constantly referred to as an instance of the deplorable ignorance of ancient times. The signature is not, however, invariably a proof of such ignorance. Anciently, the use of this mark was not confined to illiterate persons, for, amongst the Saxons, the mark of the cross as an attestation of the good faith of the persons signing, was required to be attached to the signature of those who could write, as well as to stand in the place of the signature of those who could not write. In those times, if a man could write, or even read, his knowledge was considered proof presumptive that he was in holy orders. The word *clericus*, or *clerk*, was synonymous with penman; and the laity, or people who were not clerks, did not feel any urgent necessity for the use of letters. The ancient use of the cross was, therefore, universal, alike by those who could and those who could not write; it was, indeed, the symbol of an oath, from its holy associations, and generally the mark. On this account, the editor of the "Pictorial Shakespeare" explains the expression of "God save the mark," as a form of ejaculation approaching the character of an oath.

THE TRAGIC PARSON AND THE BLACK DOG.—An uptown sensation preacher, the other day, informed his hearers that he should divide his discourse into three parts—the first would be terrible, the second horrible, the third the terrible horrible. Assuming a dramatic tragic attitude, and wishing to bring the sulphurous lake vividly before the mind's eye of the hearers, he swung his right arm wildly, and pointing to about the centre of the church with his eyes seemingly fixed with horror, he exclaimed, in startling, agonizing tones—

"What is that I see there?" Still louder,

"What is that I see there?" Louder yet, with a wilder swing of the arm; "What is that I see there?"

Here a little old man in black cried out, with a shrill treble tone—

"It's nothing but my little black dog; he won't bite nobody!"

WHAT FAITH WILL DO ON AN EMERGENCY.—Jim Jones was considered a hard case, but during a time of revival became converted from his evil ways, and was an enthusiastic exhorter and an active member of the church. In progress of time, Jim was tempted to a few drinks of that which had for many years been his favorite beverage; and, true to his habit, wended his way to the conference meeting. A favorable opportunity occurring, Jim favored his brethren with the following exhortation: "Brethren, I've been thinking of that beautiful scriptural passage which says, 'If you only have faith like a mountain, you can tip over a mustard pot—hic—most any time!'"

THE LAST DITCH.—A contributor to a Philadelphia paper says that the expression which has become so favorite in the South, originated with William of Orange. When Lord Buckingham urged the inevitable destruction which hung over the United Provinces, and asked him whether he did not see that the Commonwealth was ruined—"There is one certain means," replied the prince, "by which I can never see my country's ruin—I will die in the last ditch."

MARRIED BLISS.—A Troy alderman got married recently, and had rather a thrilling time on his wedding tour. He was two days in getting to Buffalo, on account of the snow; was in the American Hotel, in that city, when it burned down; and on his way to Chicago was thrown over an embankment of 20 feet high by a railroad accident, badly bruising him and his new wife. The couple are now in Chicago, recruiting [illegible]

BIG GENIUSES.—Josh Billings thus hits off the peculiarities of genius. Says Josh, says he: "If I waz a woman I would as soon marry a porcupine, az a big genius, they are either az hot as the stove in a distrik skool house, or az kold, an dunfeeling, az the shoes on a ded omnibus hoss. A big genius, iz like a big comet, they appear onse in a while about so often, and make evry body nervous, and then disappear, and tho we may not, at the time, be able tew put our fingers on the individual good they hav dun us, still their visit iz a big one, and the great reservoys are pumped up fuller, and we poor devils, the rest ov us, when we stick our straws into our little fountains find that the waters hav bin sweetened and freshed bi somboddy."

"OPOSSUM" COMPARISON.—"It is impossible," said one politician to another, "to say where your party ends and the opposition party begins." "Well, [illegible]

NEW YORK CLIPPER.

SATURDAY, APRIL 8, 1865.

NOTICE.

To Subscribers and Advertisers.

As a standing and general answer to the many correspondents who write us for information on these subjects, we beg leave to submit the following rates:—

SUBSCRIPTION TO THE NEW YORK CLIPPER.

Single Copy.....10 cents	Subscription per annum	.$5 00
To wholesale Dealers..6¼ "	" for 6 months.	2 50
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To clubs of four or more, a deduction of 50 cents will be made rom each annual subscription. Subscribers in Canada and the British Provinces, $1 per annum extra, to cover postage.

ADVERTISING.—Twelve cents per line for each and every insertion; for dramatic notices from other papers, incorporated in our summary, 25 cents per line; a liberal deduction will, however, be made for advertisements when paid for three or six months in advance. Day of publication Tuesday of each week. Communications, to insure attention in the issue for that week, should reach us by Monday morning, at latest, or Saturday, if possible. As the business of the CLIPPER is conducted on the CASH principle, payment in advance for both subscription and advertising is insisted upon. All letters and communications for any and every department of this paper must, to insure attention, be addressed only to FRANK QUEEN, Editor and Proprietor,
22 Spruce street, New York.

THUS ENDETH our twelfth annual volume. With this issue, the NEW YORK CLIPPER brings to a close its twelfth volume and twelfth year of existence in the newspaper world. It is a source of gratification to know as we do, that many who gave us their patronage and encouragement when the CLIPPER was in its infancy, are still to be found among our most ardent supporters. To the friends of our earlier days, as well as to those who aid us now, we return our sincere thanks, and, as the player folks say, hope to merit a continuance of their favors.

To Correspondents.

C. C. C., Canada.—A very mistaken notion prevails, that the profession of an actor is one that can be taken up and filled by anybody and everybody who happens to fancy that he can occupy or fill it. The popular and prevailing opinion is, that persons who find themselves in destitute circumstances can take to the stage and acquire, not only independence, but a fortune. The profession of an actor requires a great many attributes on the part of the aspirant. It is indespensible to his success that he should possess talent, education, habits of sobriety, ambition, and a persevering spirit. If he be deficient in any one of these requisites, he may go on the stage for a life time and not succeed. If he possesses them all, after all professional glory may not crown his efforts.

SERGT. BUSKINS, Washington, D. C.—Yankee Sullivan was born at Bandon, near Cork, Ireland, April 13, 1813, stood 5ft. 10½ inches in height, and weighed 150 lbs. He defeated Stewart, Dick Trainer, and Tom Brady in England before his first visit to this country; beat Hammer Lane in England, Feb. 2, 1841, and in the same year came to America a second time, where he licked Vince Hammond, Tom Secor, Prof. Bell, Bob Caunt, and in turn lost his battle with Tom Hyer, (which occurred Feb. 7, 1849, at Rock Point, Md., for $5000 a side, 16m. 18 secs.) and John Morrissey—the latter battle took place at Boston Four Corners, Oct. 12, 1853, was for $1000 a side, and 37m. in 55m. Sully lost the contest; found dead in a cell, San Francisco, Cal., May 31, 1856, aged 45.

M. J. K.—1. The paper you allude to was started in April, 1863, and ran through ten numbers. 2. A line to Mr. James, in our care, together with your address, may secure you a file. 3. Mrs. John Wood was born in England. A biography appeared in the CLIPPER of Oct. 10, 1863. 4. A. H. Davenport was born in Stamford, Conn., September, 1830. He was married to Lizzie Weston in 1856, and was divorced Feb. 15, 1858. A biography was published in the CLIPPER Oct. 5, 1861. 5. F. S. Chanfrau's picture and biography appeared Dec. 5, 1863.

S. M., Laconia, N. H.—"1. A and B are playing poker. A holds an ace, king, queen, Jack and ten. B holds an ace, deuce, tray, four and five. Which beats? 2. Does an ace count both ways in a sequence? 3. A and B are playing forty-fives. A plays the Jack of trumps, B holds five-fingers and several small trumps. Has B the right to "re-nig" and not follow suit because he holds the five-finger?".....1. B wins. 2. An ace counts only with the deuce, etc. 3. He must follow suit, and play the trump, but is not obliged to play the "five-fingers."

W. H. R., Nashville.—1. Two ladies connected with the profession were charged with doing what you inquire about. One of the ladies *did* do it, we know for certain. We prefer not to mention names. 2. Mr. Charles H. Eaton was a very clever actor. 3. L. P. Barrett has not entered the army. 4. The lady was married but is now divorced. 5. Items always acceptable. 6. The dealer does not lose his deal.

QUE PIT MECENAS.—1. 50 cents in paper, cloth 60 cents. 2. Write to Willmer & Rogers, corner of Liberty and Nassau streets, about getting copies of *Bell's Life*. 3. To be in chancery, in a pugilistic sense, is to have your head-piece under another man's arm, while that man proceeds to "knock thunder out of you" by a series of punches—one trial is sufficient to understand it thoroughly, Maecenas.

PIP.—1. You no donbt would find a purchaser for a complete file of the CLIPPER by advertising them. 2. Five dollars would be a reasonable price for them. 3. Don't know who is considered the best ball player in the country. 4. The highest run at billiards has been claimed by so many persons that we cannot say who has made the highest run. See item in another column.

J. C. F., Baltimore.—1. Charles Kean and wife will play at the Holliday Street Theatre in a short time. 2. Lucille Western was born in New Orleans, Jan. 8th, 1843. 3. G. V. Brooke is still living, and at last accounts was in England. 4. It is a matter of opinion as to who is the best "Hamlet."

W. N. W., Fort Wayne.—1. At billiards, if the cue ball first strikes a white ball and then a red, and afterwards goes in the pocket, two points only are forfeited. 2. B's miss-cue was unfortunate, and he could not take another shot. A won the lead. 3. As the ball did not remain in the pocket, A could not score therefor, and it then became B's turn to take the cue.

BUFFALONIAN.—Harry Holt, known as the Cicero of the Prize Ring, who fought Parish, Jack O'Donald, Jack Randall, David Hudson, and Scroggins, was the father of the Harry Holt of *Bell's Life* who figures as referee at most of the prize fights in the London district.

CONSTANT READER, Boston.—1. Alex. Robinson's circus will not come East this summer. 2. The M'lle. Augusta now with the circus is not Augusta the *danseuse*. 3. Mr. and Mrs. Langdon are in Cincinnati, as you will see by our dramatic summary. 4. The history has not been published.

SUBSCRIBER, St. Louis.—1. Brown's Troches are highly recommended for strengthening the voice. 2. The system of vocal gymnastics, described in "Watson's Gymnastic Exercises" is admirably adapted for clearing and strengthening the voice.

TRUMPS, Philadelphia.—If, at all fours, trumps are not led, a player is not bound to play a trump. For instance, if hearts are trumps, and spades are led, and he has no spade, he may play a club or diamond if he pleases.

DRACO, Concord.—If had no right to go alone; that privilege rested with D who took the risk of ordering it up; as H secured three tricks, and thus euchred his opponent, he is entitled to two points and no more.

J. BAKER, Philadelphia.—"Knock Out," we believe, died some years ago; it was not he who attempted to "fly the wire," and got stuck half way, but another character. "Knock Out" was a driver, not a "flyer."

A BET.—1. Joseph W. Brower, the gymnast, died at St. Helena, Napa Co., Cal., April 22d, 1860. 2. The "Cellon Bawn" was produced at the Arch Street Theatre, Philadelphia, May 25th, 1860, with Boucicault and C. Wheatleigh in their original parts.

REGULAR PATRON, Baltimore.—What we stated in our last in answer to inquiry was correct. We say again that Miss Osgood is the authoress of "Emily Chester," and that the party in Baltimore who claims the authorship is not entitled thereto.

S. AND F., Fort Wayne.—As gold was sold at 1:40 at Fort Wayne, that was enough, unless New York was especially named, and A won.

PROMPT SIDE, Baltimore.—1. Your letter arrived one day too late. 2. Mrs. Tannehill is at present with her husband, now managing the Memphis Theatre.

WYOMING.—Ben and Bob Caunt were both in this country; Ben never fought a prize fight here, but Bob met and fought Yankee Sullivan, by whom he was defeated.

J. H. S., Johnsonville, Tenn.—The origin of the game of euchre is uncertain. We believe it to be an old German game Americanized.

OLD READER, Wyoming.—1. Fanny Wilson, the "statuist," has married and retired from the stage. 2. Burnt cork is the only preparation used by minstrels.

DRY DOCK.—The New Bowery Theatre will seat and hold more people than the Academy of Music. On one occasion over 4000 persons were admitted to the New Bowery.

D. T. C., New York.—"1. What was the quickest time ever made by Flora Temple to harness? 2. Did she ever trot to the saddle?".....1. 2:19¾. 2. Yes.

G. L. T., Philadelphia.—As you will perceive, the Paid Fire Department bill only needs the Governor's signature to become a law in this city; the boys don't like it pretty good.

P. O. W. D., Montreal.—At forty-fives, if a player has only the ace of trumps in his hand, and his opponent leads the five of trumps, he must play the ace thereto.

SCHUYLKILL, Philadelphia.—If, at forty-fives, B forgot to play out for the ace, he did not lose twenty-five points, but simply lost the privilege of robbing.

J. S. AND M. H., St. Louis, Mo.—The two remaining players, B and C, continue from the score at which they were when A went out.

W. W. FAIRBOX, Providence, R. I.—The rules of Russian Backgammon will be found in the "American Hoyle," published by Dick & Fitzgerald of this city.

S. W.—J. B. Howe has returned to England. He was locked up in jail in this city four days, and then sailed from Boston for Liverpool.

DELTA, Nashville.—Lew Simmons, the banjoist, is engaged with Carncross & Dixey's Minstrels in Philadelphia. 2. Items always acceptable.

C. T. B., Chicago.—Sanford is traveling with Sharpley's Minstrels, having purchased an interest in that concern.

JAS. C., Cleveland, O.—Our space will not admit of its publication.

J. W. B.—The party making high went out first, consequently the opposition were "skunked."

LUCIFER, Philadelphia.—Your letters for the past two weeks came to hand just one day too late.

W. C.—"For throwing dice (raffles) which wins, two fours with an ace, or two threes with a six?".....Two threes with a six.

SAILOR BOY, Murfreesboro, Tenn.—Miss Ada Webb was born in New Orleans, Sept. 18, 1845.

ROB ROY, Fort Alexander, Va.—You don't say in what game your "blazes" occurred.

V. M., Jersey City.—Nelse Seymour was end man at Wood's Minstrels, on Broadway, two seasons ago.

ROVER.—The written notice was too ancient to be news, hence its omission.

E. J. C., Baltimore, Md.—Tom Hyer was forty-five years of age at the time of his death, which occurred June 26, 1864.

JOHN H., Eagle Hotel, Aurora, Ind.—The sett of Boxiana and Pierce Egan's Book of Sports will cost you $30, C. O. D.

MOSE, Troy.—Jim Heenan never appeared either as principal or second in a prize fight.

E. V. & Co., Shirley Village, Mass.—The cost of advertisement you refer to amounts to $8.75.

DRAWER 18, Philadelphia.—Dick Sliter died at Jackson, Mich., May 21, 1861.

FRANK SEYMOUR, City Point.—Hi, Rumsey is still in the land of the living.

W. A., New York.—As you reside in the city, you might ascertain for yourself.

SPRINGFIELD, Mass.—The Great Eastern was at Quebec with troops from England.

P. J., Berkshire, Mass.—The agreement made must be adhered to, and the player last out must pay the money.

CONSTANT READER, Chillicothe.—Flora Temple, the original, still lives.

R. A. S., Elmira.—Those bells are manufactured only in England, we are informed.

CHARLIE, Winchester, Va.—Millie and Clara Fowler were at last accounts lying idle in Philadelphia.

INQUIRER, Albany.—Apply to Bowman & Grinnell, South street.

TARTAR.—See his advertisement in another column.

BOX 395, Troy P. O.—The money sent pays for three insertions.

DICE.—Two trays and a six, at raffles, beat two fours and an ace.

RICHMOND AND PETERSBURG CAPTURED!!

New York Intoxicated.

THE most glorious news that has ever been heralded in this country since "the days of 1776 and 1812" has been received since Sunday morning, April 2d, and up to the evening of the day of our going to press—April 3d. By the indomitable tenacity and pluck of our soldiers, controlled by the almost unparalleled generalship of U. S. Grant, assisted by Generals Sherman, Sheridan, Meade, and a long list of other heroes, Richmond and Petersburgh have again been attached to the Union, to go out, we hope, no more forever. To describe the effect of the news on the people of the city of New York is impossible, and we know of no better terms to give an idea thereof than to say that they are fairly intoxicated with the good news. Flags are flying, guns firing, men and boys hurrahing, business is all but suspended, and everybody is jubilant. Altogether, the situation of the rebels is very uncertain. The "blessings in disguise" are unmasked, the "lion in the path" has been cut down in his tracks; the gentlemen engaged to fire the Southern heart and Northern cities have had their lights put out; the "last ditch" is discernible, and the sour apple tree, so closely allied with the name and fame of Jeff. Davis, will soon bear its promised fruit.

"PLAY-ACTING."

THE extraordinary success which has attended the labors of the dramatic profession during the past few years, has enlisted the attention of hundreds who, under less favorable circumstances would probably have entertained no such Thespian aspirations as they have lately given such evidences of. Applicants for dramatic honors are always numerous, but at the present time they are more than usually so, and quite often prove annoying by their persistency in claiming a chance to shine on the mimic stage, and soliciting managers, actors, and critics to give them the necessary information how to become an actor. Some insist on coming out as stars of the first magnitude, others are content to watch and wait and learn ere they seek the bubble reputation. As the conductor of a journal which is now looked upon as the organ of the dramatic profession in this country, we are daily importuned for information by stage struck young gentlemen and ladies desirous of making an appearance on the boards, and learning how to become public performers. To give them *all* the indispensable attributes of the actor is impossible. Nature must, in the first instance, have been liberal to the aspirant in voice, figure, and talent inherent. Then comes education, with all the elegant accomplishments; elocutionary studies, with a good ear, or as a reader he will fail; with the gesticulations of the classic pantomimist, the attitudes of the fencing master, and the elementary principles of dancing. However light these suggestions may appear to the superficial observer, they are all necessary to the finished comedian, and a combination of functions that ever have been found in first-rate performers. A candidate for fame once solicited a *debut* and advice thereon, with many other inquiries on that subject. The manager readily granted his request, giving him a first appearance, with many preliminary advantages never granted to the *debutant*—as several rehearsals with the *corps* on the stage, private drills, with advice—advantages that the busy daily routine of stage business can never grant to the mere novice, unless, indeed, he has a friend at court—as the friendly car of the stage manager, the additional aid of a good natured prompter, and, as an outside lever, the favor of the public press. This aspirant made his first bow, receiving the fulsome adulation of his partial friends through newspaper puffs, and the young man at once imagined himself a great actor; this undeserved praise, however, was the tyro's undoing. The press, through injudicious friends, so overcharged his maiden efforts with extravagant eulogies upon his acting, that it proved a radical herculean labor to clear the foggy, false atmosphere it had cast over his senses, bewildering his judgment with gross flatteries, and misdirecting that innate talent he possessed.

Many aspirants for stage honors lay much stress upon reading, and the rules of elocution. These merit close attention, but reading is not acting—speaking is nearer to it, for the actor is supposed to be the character—the individual he is representing. At best the reader is but a passive illustrator of character; the reader reads verse with a too measured tone; verse of all kinds should be read like prose in talk. The rage for reading seems to be usurping the just function of the stage. Character-delineation, with glowing picturesque and expressive action cannot be exhibited without all the accessories of the stage. It is holding "the mirror up to nature," as Hamlet impresses upon the player in some very judicious directions on acting, which, by-the-bye, very few Hamlets themselves follow, but adhere to the traditional tricks of the stage, or pursue their own vehement sympathies, through which they generally elicit the required stimulus to their exertions—applause, which is the actor's pabulum. The mere reader is but the sketcher, the painter of passion in crayon, without the lights and shades of the histrion's accessories of action, of passionate expressiveness of feature to responsive action; appropriate costume, made-up face to exhibit the ruling passion of character; well-considered emphasis; pauses judiciously made—as when the voice is suspended the expressive attitude and countenance may fill up the chasm; the *forte* and *piano* sounds of the voice so graduated with the art of the musical scale, yet bearing nature's impulses; the facial muscles toning with the gestures and poetical sentiment. These are the simulations of the actor's art, which genius never exaggerates, but tints with nature's colors. Such are the requirements of the artistic actor, but which the mere reader never delineates in his restrained monologue, as it may be called. Aristotle, in his instructions to the orator and actor, does not speak of the art of good reading, but of that of good declamation with the expression suitable to each passion; and, although the latter requisite always pre-supposes the former, the one nevertheless exists without the other. A good musical voice sounds often monotonously, if not carefully modulated. Therefore, to guard against a too elevated tone, or speaking with too much vivacity, or in a boisterous way, which gives only the painful monotone, study intonation in speaking. Of readers, Mrs. Fanny Kemble impressed her listeners the most—she was instructive and passionate at once. The elder Booth was an exquisite reader—had he turned his thoughts that way, he must have drawn crowds after him. Booth was one of nature's readers, fortified by a classical education. Mr. Forrest is another of that school, whose ear taught him just emphasis, although he had in his early youth gone through the old routine of elocutionary practice of the schoolboy's awkward see saw of the arms, going up and down in angular motion, while accenting certain words with a queer drawl. An emphasis thrown on every other word tires and disgusts a musical ear; it is not nature, and *"is from the purpose of playing."*

The rules for elocutionary study, as laid down by its professors, on reading, elocution, declamation, and other phrases and customs are all very well in their way—to the pulpit, the senate, the bar, and that rampant class *yclept* "stump orators," and doubtless of value to public speakers generally—but to the player they are to a certain extent useless, if not positively injurious to [illegible] destructive of its truth to nature. The actor cannot appear natural under so many restrictions. Emphasis should not consist in raising the voice in every third, fourth or fifth word—nor should words of an emphatic nature be dwelt upon like a slur in music, blending several syllables into one prolonged sound, or one breath, as some prominent stars are wont to do. The tyro should bear in mind that blank verse, or indeed all kinds of poetry, should be read, or recited, like common talking—endeavoring to avoid the jingle of rhyme of the measured tone. The rising and falling inflections of the voice give it musical melody, and to the ear point out the cadences. While not pretending to speak exactly by the card on the great variety of opinions as laid down in books and given in lectures in relation to appropriate elocution in words and gesture, yet, having seen and attentively listened to some of the best actors and orators of the age, we have arrived at the conclusion that good reading mainly depends on a good ear and sound judgment, which may be called, in conjunction with elocutionary studies, the thorough bass of his profession. Therefore, the study of elocution may well claim the attention of the player, not as taught mechanically in the common school system, but in the philosophy of nature's speech and the gesture of the polished Mime. "How comes it," demanded a bishop, of Garrick, "that I, in expounding divine doctrines, produce so little effect upon my congregation, while you can easily arouse the passions of your audience by the representation of fiction?" The answer was curt and pithy—"Because I recite falsehoods as if they were truths, while you deliver truths as if they were fictions."

Our young friends will find the stage itself a great school of art, and if they study the characteristics of the various performers and performances, much may be learned, if they have judgment to profit by that which is good, and discard the rest. Study to be natural, to be guided by the spirit of truth, of nature, and appropriate character, and you will soon cease to cause the judicious to grieve at your shortcomings: combined with moral conduct, watching the excellencies of the best actors, avoiding the too common habit of imitating popular histrions—for it is a profession of almost irresistible imitative proclivities, being founded in the representation of human nature—the observance of the rules we have referred to may assist the young Thespian in becoming an artist of eminence. To become an artist, requires time and patience, and careful study. Those who start from the lower rounds of the ladder of fame will attain the summit more surely than those who make a spring in hopes of grasping the prize at one bound.

ENCOURAGING HIS MEN.—During the hottest of the bombardment of Fort Fisher, the Captain of one of our vessels—a Union loving Frenchman—encouraged his men by standing on one of the most exposed positions of his vessel, and exclaiming—"Give it to them, damn them; we will learn them to secede!" After the capture, the Johnnies said they could stand cannon balls well enough, but when it came to sending "iron foundries" among them, they had to give up.

DON'T LIKE IT.—The fire laddies are greatly put out by the passage of the new law; it takes all the fire out of them to have this cold water thrown upon their expectations. Who was it blundered in this matter, breathing the word of promise to their ears, and breaking it to their hopes? The boys do not exhibit as much steam, or walk with the same carriage they did before this thing came to pass.

GONE TO HIS LAST HOME.—Mr. John Williams, the veteran press man, and at whose establishment the CLIPPER has for so many years been printed, died on the morning of Monday, April 3d. *Requiescat in pace.* N. B.—Under these circumstances, it will not be necessary to make an apology for whatever irregularity may occur, whether in quantity or quality of press work, of this issue of the CLIPPER, we are sure

"THE MARRYING MAN," a novel of 184 pages, has just been issued by F. A. Brady, 22 Ann street, New York, at the low price of 50 cents. All who have read the author's previous works, "The Jilt," "Hen-Pecked Husband," "Flirt," etc., will not fail to read this.

ABOUT DOGS.—In Illinois the Legislature has laid a tax of one dollar for the first dog owned by any individual; two dollars for the second dog; and five dollars for each additional dog. It is needless to say that all operations are confined to first dogs.

GEMS OF ART.—Lovers of fine pictures of every description, theatrical, literary, and otherwise, would do well to look over Winans' list of celebrities contained in an advertisement elsewhere.

ABOUT A HORSE.—Flora Temple is to appear on ore of the Long Island tracks in June. It is to be hoped that Flora, while in the circle, may be permitted to go "on the square."

A ROUGH SHOW TOWN.

WRITTEN EXPRESSLY FOR THE NEW YORK CLIPPER
BY NIX-A-WEEDEN.

The first company I ever went on a traveling tour with was—well, I'll call them the "Burnt Cork Minstrels." We were, with but two exceptions, old hands in the biz., and started out under the management of a gay young fellow, who had more money than brains. He had formerly been a book-keeper in some wholesale grocery, I believe; had money, and had made the acquaintance of some "cullys" who induced him to organize a company, picturing to him in vivid colors the "gay life of a minstrel," with the "blunt" coming in so fast as to be uncountable. Mr. Book-keeper was fairly hooked, threw up his situation, and by investing plenty of "palm salve," got together a first-class party, with the most showy posters of any troupe who had then started out.

Oh! silly, stage-struck youth! How much better, socially and financially, would you have been had you stuck to your pen and Ledger! None but those who have "been there" can imagine the career of a company under a *poor* management; but when there is no head, it's a persimmon or so worse. The professional career of Mr. Book-keeper was short and checkered. All hands were engaged in the pillage; tickets were sold at the foot of the stairs, in the lobbies, at the door—every one was manager and cashier. The consequence of all this was, that Utica brought us up—broke—the stage-struck young man having absconded to New York, fearful if he stayed a day longer he would be obliged to return naked, for his clothes were about all that was left.

The company now assembled in one of the rooms of the Central Hotel, where we "put up," re-organized upon a sound basis, "shook" three or four of our "utility" men, emptied our purses in one common receptacle, and accepted an engagement for a week at the Utica Museum, to commence two days after. Having a night to spare, and our expenses running pretty high, we determined to give a show somewhere, and upon deliberation concluded to send our agent to a little show town inland, called Clinton, which place boasted of two or three colleges and a State Prison; we trusted for our patronage to the students of the *former* institution. The agent started off in a private team, and returned at evening, having thoroughly billed the village for the next night. Of course, we were anxious to know something about the place, speculating upon our success, but received little encouragement, as the agent said he hardly saw ten people while he was there. The next morning found our properties outside and the company inside of the four horse stage, "bound for the happy land of Clinton," where we duly arrived in a couple of hours. The hotel was rather a poor concern, and upon enquiring for the hall (you know the first place a showman starts for is the place he is to exhibit in), found we had not far to go, as it was the ball-room adjoining the tavern. Our stage and screen were soon rigged, benches and stools were ranged, and for nothing better to do, we passed the afternoon by walking through the seemingly deserted town, distributing programmes on our route. When the doors opened at night it looked as if we were not going to make "horse feed." We were depressed, especially as our exchequer was rather sickly, and visions of return on foot to Utica flitted through our brains. But what was our surprise, just as we were about to give up, to find a rush of young students coming up stairs, each with a quarter in hand and something in pocket. In ten minutes the hall was crowded, not a female being present, but in every nook and corner were crammed these "collegiate cusses." And what a pandemonium! It seemed as if hell itself had broken loose! hootings, bellowings, noises of every character, firings of missiles, peanuts and apple cores, with stones flying around like Florida mosquitoes—it was terrific. The cause at last was made manifest. A few days previously a trio of mountebanks had visited the place under the soubriquet of "original so-and-so minstrels," "fourteen star performers." Their attempts were of course awful, and brought down the ire of the collegians to such an extent that, presuming we were a patch off the same piece, they had concluded to drum us out of town amid the storm of eggs decayed, stones, and other pleasant remembrances. We were at this time behind the screen—the din increased—things looked blue. The stage was covered with peanuts and debris of all kinds, while now and again an apple would be hurled over the curtain making some of our pates jingle. This could not last long with impunity. Things were coming to a crisis. Eight o'clock had arrived, and the confusion had deterred half of us from dressing. Something must be done. Some one must brave that shower of missives, expostulate with the crowd, and if not pacified, a fight must ensue—we would have to cut our way out. *I* was chosen. Without preparation, in my shirt sleeves, I went on the stage dodging the shells (peanut shells), as best I could, and with a broad grin, raised my hand in token of silence. "Hear him," "let him speak," with such ejaculations, soon restored the mob to partial silence, when I proceeded in this wise:

"Gentlemen, (I could not say ladies), it appears you are showing these conclusive marks of disapprobation under the impression that we are impostors—are sailing under false colors—you having been deceived a few nights since. To be an impostor, one must necessarily be at heart a coward, and had you given the party I refer to this reception *before* their performance, I daresay they would have given you no room for criticism, for they would have *sloped*. Our party are all behind this screen waiting your pleasure, ready to give our performance as advertised; but if this ungentlemanly conduct continues, we will not only refuse to perform, you will not get your money back, but we will fight our way to the death through the crowd despite the consequences. But in conclusion I would say, if you will keep quiet for a few minutes, until the performers dress and the stage is swept off, we will appear and do every act on the programme, when, if you think we are other than advertised, I will give you my word and honor we will stand up on this stage like the martyrs of old, and be the targets of your well practised shots as long as you please."

As the stillness after a hurricane, as the quiet of death, these can be compared to the audience after my speech. The stage was swept, we were seated, and the performance went off. I never saw such enthusiasm in my life. Every act was encored, and before the first part was over there were a sprinkling of ladies in the crowd. The *eclat* of the show was nothing to the scenes after we were through. I can't describe it. With all the courtesy imaginable, they left us in quiet till we washed off our sable hue, when we were led to the dining hall. Didn't we have a bully supper? Why, the wine flowed like the milk of human kindness. "There was a sound of revelry by night," and other things. I don't remember so gay a night since, nor shall I forget the headache in the morning.

As we left the place next day to return to Utica, (and, by-the-bye, when we came to settle, we found we had no bills to pay), the "studes" surrounded the stage, shaking hands, bidding fond adieus, wishing, imploring us to come back soon, and as the stage went over the hill, from the top we looked back, when a hundred handkerchiefs floated in the breeze.

I had intended to tell you another incident in this trip, but will leave it till next time.

COCK FIGHTING.

Exciting Main between Philadelphia and New York

THE MAIN DECIDED A DRAW.

The patrons of this sport murstered strongly on Wednesday evening, 29th ult., at their head quarters in this city, to witness a great main between Philadelphia and New York for $1000 a side on the main, and $100 a side on each fight. The Empire City was represented by John Mulholland, and the City of Brotherly Love by John DIXON. The conditions of the match were to show seventeen cocks each, the weights ranging from 4lb. 4oz. to 6lb. each, and to fight all that fell in for the above-named stake, according to the New York rules. Mr. Dixon being unacquainted with the rules under which the main was to be fought, it was mutually agreed that no advantage should be taken of his ignorance, unless in the event of some gross violation of the same which could not be fairly overlooked.

The Philadelphia party arrived here on Wednesday morning, and the fanciers from that city mustered in great force, and as the subsequent operations proved, amply provided with the requisite material to back their gallinaceous representatives, of whose ultimate success they appeared very confident. On weighing their fowls, thirteen on each side "fell in," and then betting commenced in earnest in large amounts, and in nearly every instance on even terms. The pit was crowded, but not inconveniently so, all the leading fanciers from Albany, Brooklyn, New York and Philadelphia and its suburbs being present.

The first fight was between the light-weights of the main, the fowls weighing 4 lb. 4 oz. each; New York being represented by a "hen feather," and Philadelphia by a brass back. The Philadelphia party were very sweet upon their fowl, whose success they seemed to regard as a certainty, from the spirited manner in which they backed him. Many hundreds of dollars were bet on this fight; nor were the New Yorkers in any degree reluctant to accommodate them, but took all the bets offered, for they felt equal confidence in their fowl, which was one of Teddy Storey's famous Albany stock. The fight was a very short one, the New Yorker soon laying out the brass back, and thus scoring the first battle for the Empire City. The second fight was between the top-weights, 6 lb. each, the New York fowl being a gray, and the Philadelphia a black red, the latter winning after a poor contest. The third battle was between 5 lb. 4 oz. fowls, and was won by a Philadelphia black red beating a New Yorker of the same color. The fourth fight made the score equal, as the New York blue red, after a rattling good battle, cut down his black red opponent. The betting on the main now became $100 to $80 in favor of New York, and the same odds were offered on Mullholland in each fight, as his vast superiority as a handler was evident to every one. Indeed, Mr. Dixon showed himself to be totally unacquainted with the New York rules of fighting, although at home he is regarded as a first class handler under the Philadelphia rules. The fifth contest was between a New York black red and a Quaker City blue red, at 9 lb. 4 oz. each; it was very quickly decided in favor of the former, who laid his opponent out by a fatal stroke on his third fly. The sixth fight was between a 4 lb. 8 oz. New York pile and a similar weighted Philadelphia gray. It was a spirited battle for some time, when at last the Philadelphia fowl cut down his antagonist by a brain-blow, the latter showing unflinching game. The gray exhausted himself in fruitless efforts to give the other the finishing stroke, and at last began to show signs of a disposition to "cut it." Here Mullholland's superiority as a handler was conspicuously displayed, for with a fowl totally unable to move, he actually "counted out" his opponent's fowl, who positively declined to face the music. The seventh fight was won by a New York blue red, weighing 5 lb. 14 oz., quickly placing a 5 lb. 13 oz. Philadelphia black red *hors du combat*. This made the state of the main stand as follows: New York won 5, lost 2; Philadelphia won 2, lost 5. The eighth fight was between a Philadelphia black red, at 5 lb. 6 oz., and a New York pile an ounce heavier; the black red out-fought the pile from the start, and the latter proving a runaway, the battle was scored to Philadelphia. The ninth fight was also won by a Philadelphia black red, at 4 lbs. 14 oz., quickly laying out the New Yorker of the same color, although the latter had an ounce the best of the weight. This made New York only one battle ahead, having won five and lost four. The tenth fight was between a New York 4 lbs. 11 oz. pile, and a Philadelphia 4 lbs. 12 oz. black red; the latter, from his game-looking appearance, being made the favorite at $50 to $40, which odds were laid to a large amount. He went to work directly he was put down, and, almost in his first fly, cut down the pile, who was "pounded" by an outsider. The referee and spectators cautioned Dixon repeatedly against touching his fowl until he had done counting, but, in the excitement of the moment, he took up his fowl. The backers of New York vociferously clamored for Mulholland to claim the fight, but the latter was very reluctant to do so, as he was unwilling to take advantage of the violation of the rules unthinkingly perpetrated by his Philadelphia opponent. At last, however, compelled by the entreaties of those who had backed his fowl, he appealed to the referee, who unhesitatingly decided that he was entitled to the fight. A scene of excitement and confusion immediately ensued, the Philadelphia party urging that no advantage ought to be taken of their handler's ignorance of the rules under which the main was fought, and the New York backers are strenuously insisting that the referee's decision was just and proper. At last the matter was ended by the Philadelphians honorably paying over the money they had lost in the fight, and the referee, who is one of the most experienced handlers and trainers in the country, and thoroughly posted in the rules of the sport, decided all bets on the main off. In consequence of this decision, and the evident unfitness from ignorance of the rules of Dixon to handle, and which had already lost him two battles if not three of this main, Mr. Mulholland agreed with his opponent that they should fight out the main, that the last battle should not be scored at all, and that the proprietor of the pit, a very accomplished handler, should be allowed to take his place, and fight the remaining three battles. The eleventh fight was between a New York black red at 4 lbs. 11 oz., against a Philadelphia black gray an ounce heavier, the latter winning. The twelfth contest was likewise won by a Philadelphia black red at 5 lbs. 5 oz., laying out a 5 lbs. 8 oz. New York pile. The thirteenth and last battle was between a New York black red at 4 lbs. 15 oz., and a Philadelphia fowl of the same color an ounce lighter; the New Yorker winning. This made the main a draw, each having won six fights, and the other fight (the tenth) not being counted. Had the Philadelphia party engaged either Mr. Moss or Mr. Cliker to handle their fowls instead of Mr. Dixon, they must assuredly have won the main, which was lost solely through the handler's ignorance of the rules. Mr. Mulholland was desirous of their adopting this course, so that no cause of complaint might arise, but Dixon, who breeds and trains his own fowls, and matches them for his own money, refused to agree to it. We regret that such a termination to the main should have taken place, and Mr. Dixon has only himself to blame for not being victorious in the exciting contest.

CHICKEN DISPUTE AND BAD MONEY.—We have received a letter signed John Duffy, and dated Philadelphia, March 29th, in which the writer says that on the 29th he and several others visited New York to witness a main of fowls fought by Mr. Mulholland, of New York, and Mr. Dixon, of Philadelphia; and that when Mr. Duffy and his friends returned to Philadelphia, they found to their amazement that every dollar issued or paid over by the New York party was of the most spurious and worthless character, all being of the basest class of counterfeits. He wishes to know whether at the time the New York challenge was issued it was done with the intention of getting off this counterfeit trash in exchange for good greenbacks. What the New York party may have to say we do not know, but if this counterfeit money was knowingly passed upon Mr. Duffy, and this gentleman can point out the guilty parties, the law will see him righted, and perhaps disclose the place of issue of this worthless stuff.

DOG FIGHTS TO COME.—April 17th, Jennings old dog Sweep and another for $200 a-side at 34 lbs.; Crib, and another at 26 lbs., $200 a-side; Duke and Danger, 29½ lbs., $300 a-side, April 20th; and another couple, all of which matches we believe are to take place in Philadelphia. Any person wishing to see 'Arry when he is on there, can go one eye or both on him and his dogs at Pat Carroll's, Tommy Conner's, or Billy Fletcher's.

CANINE DISPUTE.—Articles of agreement have been signed for a canine set-to between Joseph Schofield's dog Boney, 37 lbs., and J. Bannon's brindle and white dog, 37 lbs., give or take a pound, for $200 a-side. The affair is to take place at P. Carroll's, Philadelphia, on the 21st of April, the dogs to be weighed at 10 A. M., and enter the pit between 2 and 3 P. M.; $100 a-side is now in the hands of the stakeholder, and the other $100 a-side is to be deposited with the referee on the day of fighting. Joseph Schofield agrees to give Bannon $50 to fight in Philadelphia.

OUR DRAMATIC PORTRAIT GALLERY.

CHARLES POPE.

THIS gentleman was born Feb. 17, 1832, in the village of Orlishausen, near the city of Weimer, Germany. His parents removed to this country in 1834, bringing the subject of our sketch with them. They took up their residence in Rochester, N. Y., and when Master Pope had reached his sixteenth year he was a constant visitor to the theatre, then managed by John S. Potter, when he became stage-struck and was anxious to strut his brief hour on the stage. At this time he was intimately acquainted with the Dean Family, and through their intercession he finally made his *debut* on the stage, appearing as Sir Walter Blunt, a small part in "Richard the Third." Mr. Augustus A. Adams was the star. Mr. Pope remained at the Rochester Theatre two months, and then joined a small dramatic company traveling through the State of New York. After a brief season he visited Washington, and was engaged at the Adelphi for the winter season, then under the management of Geo. F. Browne and Nichols. From Washington he came to New York, and was engaged for the dramatic company then performing at Castle Garden with George Holland as manager. This was the fall and winter season of 1849. Before the season closed he was transferred to Astor Place Opera House, and played there with Hackett; Chippendale and John Sefton were managers. We next find him at the old Broadway Theatre, under Alvah Mann's management, and he remained there the entire season. In 1850, he was engaged at the Old Bowery by Hamblin, and remained there one year, or the better part of two seasons. He then returned to the Broadway and remained there three seasons, gradually working his way up, playing the principal parts with F. B. Conway. For the season of 1854-5, he was engaged at the Old Bowery by Waldron for the leading business. Leaving there, he was engaged for one month at the Metropolitan Theatre, New York, expressly to support Miss Julia Dean. Finishing this engagement, he went to New Orleans, and was engaged by DeBar for the leading business, and remained there two seasons. In May, 1856, he was secured by Julia Dean to accompany her to California to support her on a starring tour. After a prosperous season of one year through the mountain towns of California, he returned to this city in May, 1857, and in September of the same year was engaged by Barry to do the leading business at the New Boston Theatre, but business proving bad, and the manager not keeping up to his contract, Mr. Pope withdrew from the establishment and was immediately engaged by Charlotte Cushman to play with her in Cincinnati and St. Louis. During the winter season of 1857, he played a few star engagements with Miss Avonia Jones, and in the spring of 1858 fulfilled a few star engagements by himself in the West. In the fall of 1858, he joined DeBar at St. Louis, and remained under that gentleman's management for three seasons, divising his business between St Louis and New Orleans. In April, 1861, he was married to Virginia Cunningham, and in August sailed, in company with his wife, for California. They opened with Maguire, at the Opera House, San Francisco, then took a trip through the mountain towns, and Oregon, Washington and Nevada Territories, and were very successful. In August, 1863, having ascertained that his marriage with Virginia Cunningham was illegal, (her first husband, P. C.

THE TURF.

Cincinnati Spring Racing Meeting, 1865.

To commence
ON TUESDAY, JUNE 20,
AND CONTINUE FOUR DAYS.
AMOUNT OF PURSES $3,650.

FIRST DAY, TUESDAY,

Spencer House Stake of $100 each, half forfeit, $300 added by the proprietor of the Spencer House; for colts and fillies now three years old; to name and close April 1st, 1865. Three to enter to fill. Mile Heats.

SAME DAY.—Purse $400—Mile heats, for all ages.

SECOND DAY, WEDNESDAY,

Purse $600—Two Mile heats, for all ages.

SAME DAY—Purse $250—One and-a-half mile dash; selling race. Horses entered to be sold for $1,000, to carry their proper weight; if entered to be sold for $750, allowed 7 lbs; if entered to be sold for $500, allowen 14 lbs; if entered to be sold for $250, allowed 21 lbs. ANY HORSE ENTERED AND NOT TO BE SOLD, TO CARRY 10 LBS. EXTRA, the winner to be sold by auction after the race. Any surplus to go to the manager. The owner to retain his horse should he not go ever the price entered to be sold for.

THIRD DAY, THURSDAY,

Mill Creek House Stake; Purse $500—the gift of the owners o the Mill Creek House—mile heats, best 3 in 5.

SAME DAY—Sweepstake of $50 each, half forfeit; $150 added for colts and fillies now two years old. To name and close 1st April, 1865. Three to enter to fill; half mile.

FOURTH DAY, FRIDAY,

Burnett House Stake of $100 each; half forfeit; $500 added by the proprietor of the Burnett House. For colts and fillies now three years old. To name and close the 1st of April, 1865. Three to enter to fill. Two mile heats.

SAME DAY—Purse $1000—Three mile heats for all ages.

The above races to be governed by the rules and regulations of the Lexington, Ky., Association. No deduction for a walk over. No postponement in regard to the weather. No gambling allowed on the track. Ladies admitted free to the stand, when accompanied by gentlemen.

All the entries for the above stakes to name and close with the Secretary, ABE CARROLL, Burnett House, Cincinnati, on or before the 1st of April, 1865. R. UNDERWOOD,
48-tf Manager.

For Sale,

A DARK BAY HORSE,

7 years old, 16 hands high, weighs 1075 lbs.; can trot a mile in 2-50; has not been trained; kind in single or double harness. Is sold for no fault. For particulars, address
52 2t* A. B. C., P. O. Box 2137, Boston, Mass.

THE RACING SEASON.

THE TRAINING STABLES OF THE NORTH—CAPTAIN MOORE'S STRING AT CENTERVILLE, L. I.

The spring meetings of the approaching racing campaign in the north commences earlier than usual this season, being inaugurated by the Hoboken meeting, which commences on the 23d May, on their new and admirably constructed course at Secaucus. This track was only formed last summer, and at the first opening meeting last fall the association was congratulated on possessing one of the best and fastest race tracks in America. Their programme of sport for the spring meeting is both liberal and judiciously arranged, and is calculated to insure success and public patronage. The Paterson meeting commences on the 6th June, lasting three days, the distinguishing features being the Jersey Derby, for which there are forty-four entries, comprising the flower of American three year old thoroughbreds, the sequel stakes for horses of the same age, and a steeple chase race, the first of the kind ever run in America. The unqualified success which attended the hurdle races at Saratoga and Paterson last year, has doubtless induced the enterprising managers to introduce this novel feature of the turf, and will prove a source of unusual attraction to many who have never had an opportunity of witnessing this exciting and sometimes hazardous sport. The Saratoga meeting commences on the 7th August, at a time when the fashionable season is at its height, and continues over six consecutive days. The principal events of the meeting are the races for the Travers' Stake, the Saratoga Cup, the three year old purse, the Saratoga Stakes, the hurdle race, and the two year old race. The contest for the Saratoga Cup will bring together the best thoroughbreds now running on the American turf, for the entries comprise such renowned cracks as Kentucky, the winner of the Jersey St. Leger and Sequel Stakes, and the Travers' Stake at Saratoga; Rhinodine, the fleet and lasting son of Wagner; Tipperary, who ran second to Norfolk for the Jersey Derby last year, and whose owners, Messrs. McGrath and Zeb Ward, two of the most experienced turfmen and best judges of running in the west, are willing to back him to beat Kentucky, whenever they meet, for any amount of greenbacks; Saratoga, the flying daughter of Knight of St. George, winner of the last year's Saratoga Stakes, and first favorite for the Jersey Derby this year; Lord Monmouth, Mr. Morris' promising Slasher colt; Beacon, whom the people of Kentucky fancy will turn out to be the best of Lexington's four year old sons; Thunder, the famous gray Canadian horse; Aldebaran and Captain Moore, Mr. Watson's oft-victorious pair; Asteroid, for whom his owner and breeder, Mr. Alexander, of Kentucky, refused Mr. Ten Broeck's offer of two thousand sovereigns, so high is the estimate which he entertains of his abilities as a racer, and several others of nearly equal renown. Shrewd indeed and fortunate must be the man who can pick out the winner from such a field of cracks in the event of their all starting. The interest felt by the racing public in the forthcoming turf campaign in the North, induces us to devote especial attention and care to this department of sports, and to spare no exertion or expense to obtain the most reliable and earliest information. Within a circuit of twenty miles from New York are located all the leading racing stables of the North, where the high-spirited thorough-breds are trained for their various engagements. Mr. James S. Watson's extensive stable is at Valley Brook, on the banks of the Passaic, where he has a private track of his own; Mr. Chas. Littlefield is his trainer. Mr. Hunter's numerous string are busy at work on the Paterson track, under the care of Mr. A. J. Miner, who for some time trained for Mr. Ten Broeck in England. Capt. T. W. Moore is located at the Centreville Course, L. I., which he has leased for a training ground, and on which his horses are prepared under his own experienced direction. Mr. Morris' horses are trained at his place in Monmouth County, N. J., under the direction of Mr. Charles Lloyd, and Mr. John Brown, who had recently returned from England, where he succeeded Mr. Miner as the trainer for Mr Ten Broeck. Mr. Jacob Pincus will also be at Paterson this season. Messrs. McCoun and Snediker have their stables at the Hoboken Course, and the veteran trainer, Colonel Philo C. Bush, is at his old quarters at Jamesburgh, N. J., where he has one of the best exercising tracks in the country.

The fine open weather for the past few weeks having enabled the trainers to get their horses fairly into work, in pursuance of our intention to pay a visit of inspection to all the different racing stables, we drove over to the Centreville track to take a look at Capt. Morris' string of thorough-breds. This once popular course has not been the scene of any trotting contest of importance since Flora Temple and Princess in 1859, and the Kentucky gelding John Morgan and the little bay mare trotted their great matches over it. Two years ago Capt. Moore obtained a lease of the track, and gave a summer meeting in 1863, and another in 1864. From some cause or other the Centreville meetings were not entirely successful, although the racing was of a very superior character. It was at the summer meeting in 1863 that the famous mare Idlewild covered herself with glory by making the best four-mile time on record in the North, beating Jerome Edgar and Dangerous in the unparalleled time of 7min. 26¼secs. The track is undoubtedly one of the fastest in America, both for racing and trotting, and is specially adapted for exercising and galloping, and to those purposes it is now devoted by its present lessee. We found Captain Moore at home, and he obligingly showed us over his stable of valuable racing stock. The first we looked over were two year olds; one a bay colt by Lightning out of a Sovereign mare, dam by Margrave, and the other a bay colt by Lexington out of a Glencoe mare. They are both well furnished, promising youngsters, and will, no doubt, be heard of to advantage at some future day. Of the two we fancied the Lightning colt, although the Captain himself gives the preference to the other. Neither of them have any two year old engagement, and we saw them mounted for the first time. In the next box stands Privateer, a two year old bay colt by Lightning out of Hennie Farrow by imp. Shamrock, and named after the *nom de plume* of a well known turf writer. He is a well grown, good looking colt, and engaged in the Jersey Derby and St. Leger of next year, and the Travers' Stake at Saratoga. The two clipping three year old fillies, Maiden and Blue Flag, next claimed our attention. The former is a brown filly by Lexington, out of Hennie Farrow (the dam of Privateer), was bred by Captain Moore himself, and although she looked somewhat rough in her winter coat, there is the unmistakable mark of high racing quality about her, which her public performances have well borne out. She made her debut on the turf at the St. Louis meeting last fall, in a two year old stake, which she won cleverly in 1.50¾, beating Knight of St. Louis, Mr. Hutchinson's ch. c. by Eclipse, and Mr. Renfrew's ch c. by Lexington. She is engaged in the Jersey Derby and St. Leger; the Travers' Stake and Three Year Old Stake at Saratoga; the Sequel Stakes; and the Criterion Stakes at Hoboken; her racing-like appearance and fine style of moving give promise of a successful career on the turf. Her half sister, Maiden, is a bay filly by Lexington out of Kitty Clark by imp. Glencoe, and was bred by Mr. Alexander, of Kentucky, the owner of her famous sire, and by far the most extensive breeder of thoroughbred stock in America. Maiden, like Blue Flag, is engaged in the Jersey Derby and St. Leger, the sequel stakes, the Saratoga and three year old stakes at Saratoga, and the Convivial stakes at Hoboken. She is a handsome, true shaped, racing like filly, and good mover, and we have no doubt will amply repay her present owner for the large price paid for her. In the next box stands Beacon, a four year old son of Lexington, out of Bayleaf, by Yorkshire, the dam of Bayflower. He is a bright bay, with two white feet; his style of moving is magnificent. He looks in capital condition and is very forward in his preparation. The Captain gave Mr. Alexander the long price of eleven thousand dollars for him, together with the Maiden, in the latter part of the fall of last year. The owner of both is Mr. Coffey, of this city. He is engaged in the Saratoga Cup and the four year old sweepstake at Lexington, Ky. The remaining horse in the lot is brother to Jack Malone, a four year old bay colt by Lexington, dam Gloriana, who ran in the Jersey Derby last year. This colt displays admirable natural trotting action and would make a capital stallion for breeding trotting stock; his own pedigree being unexceptionable; he has no engagement at present. These horses comprise Captain Moore's stables, which, although not very large, contain some very fine promising animals. The Captain personally superintends their training, having for his first lieutentant the experienced Garry Bell, so well known to all turfmen.

RACING IN CALIFORNIA—NORFOLK AND LODI MATCHED.—In a recent number of the CLIPPER we published the correspondence between Messrs. Winter and Bryan, of California, relative to negotiations for a series of matches between their famous thoroughbred race horses, Norfolk and Lodi; the former owned by Mr. Winter and the latter by Judge Bryan. We now learn that two matches have been arranged between them, the first at two mile heats, for five thousand dollars a side in gold, and the second for the same amount in specie at three mile heats. These races between two such first-class horses as Lodi and Norfolk will, without doubt, create an intense excitement among the turfmen of the land of gold, as well as in the Northern and Western States, where they are well known; Norfolk having won the first Jersey Derby last year, and Lodi having run several times at Paterson and Philadelphia two seasons ago. The celebrated American jockey, Gilpatrick, has been specially retained to ride Lodi in both those matches, and we are informed, took his departure for San Francisco yesterday, April 3d, in the California steamer. May the best horse win, is our hope.

A RACING MAN CAPTURED.—We notice among the news items of the war, that the well-known turfman and race-horse trainer, Mr. Thomas Purser, has been captured by our forces in South Carolina, of which State he is a resident. He was endeavoring to make his escape North, along with his stable of horses, and he would in all probability have taken part in the forthcoming racing campaign here. Among the horses captured were "Censor," and the once famous flyer, the mare Albino.

THE RING.

Boxing Gloves for Sale.—The Veteran Master of Ceremonies, OLD BILL TOVEE, will send, on receipt of $6, per express, a superior set of BOXING GLOVES, to any State now in the Union. Gloves cleaned and repaired.

THE ART OF SELF-DEFENCE taught by Mr. Tovee, either at his own or the pupil's residence, on reasonable terms.

WILLIAM TOVEE,
Myrtle Avenue Plank Road, Bushwick, Brooklyn, L. I.
P. O. Address, Box 356, Brooklyn Post Office.
The De Kalb Avenue Cars, Fulton Ferry, take you to the old gentleman's residence.

The GLOBE. - - - By Pat. Dinon.
47 EAST BROADWAY, NEW YORK.
Ales, Wines, Liquors, and Segars.
P. S. Banjo and Jig Dancing taught by PAT DINON, the renowned Banjoist and Jig Dancer. 52-4t*

Currency House, 106 North Sixth street, two doors above Arch street, Philadelphia. JOHN LAZARUS respectfully informs his New York and Philadelphia friends, and others, that he has opened the above House, and will be glad to see all who may visit Philadelphia. The best of Wines, Ales, Liquors, and Segars always on hand. Kehoe's Clubs, and Boxing Gloves on hand, and lessons in the Art of Self-Defence by JOHN LAZARUS himself. JOHNNY has fixed up his Picture Gallery with all the latest Sporting Prints—Pugilistic, Aquatic, and Trotting. 47-tf

"Ed Wilson," "Ed Wilson,"
No. 16 LEROY PLACE,
Corner of Bleecker and Greene sts., [48-tf] NEW YORK.

Boxing Without a Master. Illustrated.
Sent free by mail for FIFTEEN CENTS, by DAY & SON,
51-3m New Haven, Conn.

Shell Boats, Gigs, Row and Sail Boats, on hand and built to order—also, Spoon Oars and Sculls—at the Boat Building Establishment of STEPHEN ROBERTS, at the foot of 114th street, Harlem River. The Steam Yacht Josephine Hoey and all of Hamill's Shell Boats were built at this establishment. Address as above for Listof Prices. 50-3m

A set of Faro Tools complete. Ivory Checks for sale low. Apply to BASSFORD'S BILLIARD ROOM,
52-1t* 8 Ann and 149 Fulton streets.

MONEY ALL UP FOR DUNN AND DAVIS.—The corianders for the two big D's—Jim Dunn and Bill Davis—is all up and in the stakeholder's hands, and amounts to $4000, a nice little pile for the winner, whoever he happens to be. The men fight on Tuesday, the 16th day of May, in the State of Pennsylvania, Dunn to name the ground—a privilege not often extended to anybody. Reports which have reached us from the training quarters of Davis speak well and favorably of the ex-Californian, and in the most accommodating spirit he has appeared twice in public within a few weeks at exhibitions and sparred in Philadelphia. Since our last Dunn has had the misfortune to lose a relative, and was, therefore, absent from his training quarters for a few days to attend the funeral. A change has been made, however, with his trainer; the Englishman not suiting the South-Brooklynites, he was discarded for the well-tried and trusty Galvin, *alias* Sheriff, from Tipperary, who trained him for his fight with Elliott. The rumors of his having left Maguire's were groundless, and it is not likely that he will care to forego the advice of such an experienced ring follower as Toppy Maguire.

THE CHARLEY LYNCH COMPLIMENTARY.—Several of this gallant little American hero's friends, knowing his present circumstances—a cripple and with a wife and family to support—have started the idea of tendering him a benefit to assist in setting him up in some little business of his own, and the same will take place in this city on Wednesday, the 19th inst., the Stuyvesant having been secured for that night. Lynch was the hero of four fights in this country, and in England fought seven of the most gallant battles on record. There he was feted, lionized, and had belts of silver presented to him, and surely his own countrymen need no urging to assist him now that he is dependent upon them. More anon.

HICKEY AND FORD IN THE RING AGAIN.—Johnny and Mike, who made such a rattling fight at Watertown last January, will take a joint benefit at the Stuyvesant April 11, when the sports will have a chance to see these two thoroughbreds fight their battle o'er again. Ford arrived here on the 31st ult., and is stopping at Mike Trainer's Saddle Rock Restaurant, corner of Chatham and Pearl streets, where he can be backed to fight any man in the country at 112 lbs, for $1000 or more.

CHALLENGE TO LIGHT-WEIGHTS.—At Bill Tovee's exhibition, Johnny Hickey issued a challenge from the stage to fight any 115 or 116 lb. man in the States or Territories, for $1000 a side upwards, in three months from signing articles, and had five "centuries" in his "kick" to put up had it been accepted. As it was not, the challenge holds good for a fortnight more, and Mike Trainer is authorized to make the match.

MATT RUSK, the respected Native American pugilist, conqueror of Freeland and others, gave an exhibition at Franklin Hall, Philadelphia, on Monday, March 27, with Bill Davis in the wind-up. The affair was well patronized, as both these celebrities are held in high esteem in the City of Brotherly Love.

DOUBTFUL.—A contemporary charges Theo. Allen with being a stool pigeon for Col. Baker, the bounty jumper hunter, but we have always understood Theo. to be as fearless and open as any man in this or any other country, and therefore beg leave to doubt this assertion. Some of Mr. Allen's friends will possibly answer and refute the charges.

BOB PORTER'S APPEAL.—Robert H. Porter, a sparrer not unknown to fame, makes an appeal to his Philadelphia friends on the 7th inst., on which night he takes a benefit at Franklin Hall, 6th street below Arch. Barney Mullen and Bob give the wind-up.

ABOUT PUPS.—H. Jennings says that he has "installed for breeding" several imported sluts, including Magie and Erin, famous Irish bitches; Kate, a 16 pounder, and Fly, 10lbs, all of which are "crack and well-tried sluts," and their pups may be purchased on application to H. J. Sweep, Bowler, Billy, Crib, Paddy, and several other stock dogs comprise the stud, and "any gentleman wishing any particular pup out of any particular slut, got by any particular dog" has only to address His Canine Majesty to secure his object.

JIMMY HAMILL IN PHILADELPHIA.—The Champion Sculler of America, or rather a splendidly colored lithograph of him, can now be seen at Tammany Hall, 508 Beach street, large as life. This is the only picture of the kind in the Quaker City. Mr. Tallman has also added a capital likeness of John Decker, Chief Engineer of the N. Y. F. D.

MERRY MILL BETWEEN HEN. DUFFEY AND COCK ROBIN.—The clever young Twenty-second Warder who fought Johnny Drumgoole, and Cock Robin, an equally famous sport from the Fifteenth Ward, had a gallant little fight in a Fourteenth Ward sporting house on Saturday evening, March 25th. Twenty-one rounds were fought in ninety-two minutes, when the Robin cried a go. Both were severely punished. It is thought that a fresh match will be made—this time for $300 a side, in about three weeks' time.

CHEERFUL.—There are prospects of Jimmy Elliott being pardoned out. It is now nearly a year since he was incarcerated, and as there is a session to be held in New Jersey early this month, it is thought that Elliott will be released in consideration of his good behavior. We hope it may turn out so.

WALKER!—We have received an account of a prize fight for $250 a side, at Albany, wherein 112 rounds are said to have been fought, but as no name was given to the communication, and knowing nothing of the parties, we have "chucked" it.

AN EFFORT IN BEHALF OF HUGH RILEY.—A short time ago a ball was given in this city to procure funds to obtain the release of Hugh Riley, who is in trouble. We haven't heard what was done with the money realized, but if the amount was insufficient, an entertainment might be gotten up as well as not at the Stuyvesant. Who has the matter in hand?

NED WILSON GOT BACK.—The landlord of that well-conducted hostelrie, on the corner of Bleecker and Greene streets, has returned from the Oil Regions, probably never to return, as he has seen enough to satisfy him that his present location is a much better well for him than any of the oil wells in Petrolia.

OWNS A TROTTER.—Sim Kehoe, the man of few words, has purchased the sole right and title, from Tommy Burns, to the trotting mare, Sally-come-up; and if Sally comes up to his expectations, folks who own fast nags will have to look to their laurels when the King of Clubs shows on the road. Hip ha!

IN TROUBLE.—Eugene Hollywood, of the Pastime saloon, 40 East Broadway, now lies incarcerated in the Tombs, charged with shooting a woman in the Fourth ward on the evening of Friday, March 24. James Grimes and Arthur O'Keefe, both of 64 Crosby street, and Owen Whitney, of 278 Ave. A, who were in company with Eugene, are also locked up to await the result of the woman's injuries.

MORE SPORT IN PHILADELPHIA.—Bart. Brennan and Frawley, *alias* Johnny Lazarus' Stiff 'Un, purpose taking a benefit, share and share alike, on Friday, the 14th, at Franklin Hall. The Stiff 'Un, we believe, has not been over here many months, and is, if we mistake not, the same individual who fought and defeated Joe Cross, near London, on the 11th of March, 1864, in eleven rounds. Johnny Lazarus and Bart. Brennan are to put the finishing touches to the affair.

NICE.—Jack Lazarus, of the Currency House, Philadelphia, was, on the 29th ult., presented with a gorgeous silver vase and two cups to match, by Barry Ames and several Richmond friends. The silver ware is said to be good for sore eyes to look upon in these degenerate days of currency, and "goes for to show" how Lazarus is appreciated in his new location. Both cups and vase are to be seen at the bar.

JERUSALEM OVER THE BANKS.—At the Hickey and Ford show, Old Bill Tovee is set down for a game of fisticuffs with Johnny Dwyer, which will not end in a disappointment, as Dwyer has bantered him into it, and the Vet. has signified his intention to us personally of giving Dwyer "Jerusalem over the banks," so that the box will in all probability make up for the disappointment of Jack Williams. There is no fooling about this.

WHO was the first man that ever took a newspaper? Cain, when he took *A-bel's Life*.

YANKEE ENTERPRISE.—The walls of Fort Sumter are already turned to account by an enterprising northern house by painting thereon in monster letters, "Byrns' Antidote cures the use of Tobacco in all its forms, sent free by mail for fifty cents, five for two dollars by Day & Son, 76 Church Street, New Haven, Conn." There is not a more impatient man at City Point than their painter, who is waiting for the capture of Richmond that he may inscribe the same line on Jeff. Davis' house, and we will guarantee that with our wide awake newspaper correspondents he will be found in the van of our advancing armies.

CRICKET.

THE MANHATTAN CRICKET CLUB held a special meeting on Tuesday, the 28th of March, at the Hong Que Hotel, 84 Spring street, for the purpose of hearing the Report of their "Ground Committee," which reported that they had hired the St. George's Cricket ground at Hoboken for two days in the week during the ensuing season. The lease of the St. George Club having expired, Mr. Perry kindly made the Manhattan Club the first offer, and although the rent is three times what the club had been previously paying, Mr. Neeves, the President of the Manhattan Club, with commendable cricket liberality, declined to take the ground even if he should have to pay the difference himself, and he called the above meeting to endorse or reject the measure, at which meeting the action of the Ground Committee was unanimously endorsed, and Mr. Neeves deprived of (what he never much expected) paying and playing alone. This is the ground on which the great international match with the All England Eleven was played in 1859, and has been occupied exclusively by the St. George Cricket Club ever since, and is acknowledged at present to be the finest ground in America; the sod is as level as a leaf, and well worth seeing. No doubt the acquisition of this ground will add largely to the Manhattan Club—this was evinced at the above meeting, for five new applicants (most of them cricketers) were proposed by one member alone. This club had a very successful season during the past year, having played 13 regular matches, of which they won 10 and lost but 3. They also had a large increase in members. Their officers for the ensuing season are:—Jas. Neeves, President; Francis C. Sebring, Vice-President; Jas. Boyd, Treasurer; and S. J. Simpson, Secretary, to any of whom those intending to become members may apply, or on their ground, on practice days, Tuesdays and Saturdays.

A FINE LOCALITY FOR A CRICKET GROUND.—The St. George Club, if they cannot find a place to suit them on Manhattan Island, could not do better than to seek a location at Flatbush, just beyond the limits of the Brooklyn city line. The ground is level as a die, the cars run through the village from Fulton Ferry every ten minutes and a choice piece of ground could be secured by purchase at a very reasonable rate, or on lease for a merely nominal sum. It is no further, from the Fulton Ferry than the New York grounds at Bedford are, and is as desirable a locality for a cricket ground as there is in the suburbs of New York.

SPORTS ABROAD.

The Ring.

GAME BATTLE BETWEEN THE FACETIOUS JACK PARTON AND BOB DACKEM.

JACK PARTON, "Pig Jack," who, it will be remembered, was in this country some time back, and tried to get on a match with Patsy Marley, and Bob Dackem were to have fought at 126 lbs., for £50 on Wednesday, March 15th, and the men went to scale at Manchester the previous day, when both were found under the stipulated weight. They have been twice previously matched, on the first occasion at 9st, Parton laying £50 to £40, when Jack forfeited the first deposit, and afterwards at catch-weight, for £10 a-side, which ended in a draw. At length ratifications were sealed for the engagement under notice, and as the money was regularly posted each week the public interest was excited to an unusual extent. Dackem was ushered into existence on October 3d, 1843, and stands 5ft. 7¼in. His first customer was Nobby Porter, whom he disposed of May 8th, 1864, at catchweight, for £10 a-side, five rounds, 8 min.; next fought a draw with Collins, for a purse, 60 min.; beat Billy Hawkes, and beat Mace's Stiff-'un, £5 a-side, twenty-seven rounds, 1 hour 10 min., at catch-weight, on October 29th, 1864. The early part of his training duties was performed in Cheshire, the finishing polish being put on at the hostelry of his principal backer, Ancoats-street, Manchester, Patsey Reardon and Jack M'Grath's Punch sharing in the work. Parton is about twenty-three years of age, was brought up to the trade of a bayonet-maker, and stands 5ft 5½in. high. His first essay was with Jemmy Gill, whom he compelled to cry "a go," after fighting 42 min. Master Jack was next matched with Patsy Marley, the latter losing through delivering a foul blow, Sept. 30th, 1862, 21 min., thirteen rounds, for £25 a-side. He was afterwards pitted against Morris Phelan, and the pair met Feb. 25th, 1864, at catch-weight, for £50 a-side, but as they could not mutually agree on a referee, the affair resulted in a draw. For the present encounter he was taken in hand by his friend, Jim Clark, of Liverpool, who was most assiduous in his attentions to his *protege*. Jack commenced his training at Aintree, under the care of Tom Tasker, but the recent meeting there rendered a removal necessary, and Egremont was chosen. Betting was carried on briskly at 6 to 4 on Parton. Dunford Bridge, on the Sheffield and Lincolnshire line, was the fixture, and here the men were met by a posse of bobbies, notwithstanding whose presence a ring was pitched near Salter's Brook. A referee was chosen, but directly this ceremony was over more blues appeared, and the referee ordered the men to return to Manchester with a view to the selection of another field of action. As the men were going to the train, however, the police grabbed Parton and Tom Kelly, of Bradford, whom they mistook for Dackem, but both men were released the same evening. The referee now ordered them to assemble at the Victoria station, Manchester, on Thursday at noon, and at that hour a select party started for Eastwood, near Todmordem, where a ring was pitched. The toilettes of the combatants were soon arranged, Dackem sporting a white silk handkerchief of white ground and variegated border, Parton's flag of defiance being a white Bandana with crimson border. Everything being in readiness at twenty-one minutes past two o'clock, the men shook hands for

THE FIGHT.

Round 1. As the men threw themselves into position, it was clear that both were fighting under the disadvantage of two small a weight, but barring this, they were in superb condition. The disparity between the two was very apparent, Dackem having the advantage of height and length of reach. After the usual amount of sparring, feinting, and dodging, each trying to find out his opponent's tactics, Parton opened the ball by trying his left at the cranium, but was short. A second attempt was successful, landing slightly on the proboscis. This brought on a close, and after some merry fibbing, both were down side by side. On getting up, Bob showed a slight scar on the nose.

2. Jack delivered his left slightly on the head, following it up with a heavy right-hander on the body, Dackem retaliating hotly on the ribs, and a severe struggle for the fall ended in both coming to grass, Dackem under.

3. Both quick to call of time. Dackem immediately stabbed Jack in the left eye, a beauty, and cleverly avoided a return of the compliment. Parton, however, was riled at the liberty taken, and creeping close to Bob, succeeded in visiting the upper lip, inflicting a small cut. Good exchanges with both hands, and the pair fell together.

4. Dackem came up bleeding rather freely from the nose and lip. Parton short with the left. The fast fighting made both men blow, and a long bout of sparring ensued. They then closed, fought with both mauleys to the ropes, and fell.

5. Both quick. On getting together, Parton got on the left side of Dackem's head rather heavily, receiving a pile-driver on the body. Close, and Dackem was thrown.

6. The visitation on Dackem's head in the last bout made Bob rather serious, and both sparred carefully for an opening. Good counters—Dackem on the left eye, and Jack on the beak. Some good half armed hitting and both down.

7 Parton on the nose, and jumped away to avoid the return. Dackem landed his left heavily on the nose, displacing the bark, receiving a light one in return on the same spot. Dackem down.

8. Parton on the body, and again on the nose. Dackem down.

9. Dackem came up determined on mischief. He tried his left, but Jack broke ground and got away. Bob would not be denied, and visited the ameiler and mouth with stinging severity; fighting all over the ring.

10. Up to this time the fight was all in favor of Parton, and it certainly looked any odds against Bob, who was decidedly weak. Dackem now began, however, to revive, and, getting within gunshot, steadied Jack with a straight left-hander on the nose, ending in a close, both down.

11. Dackem now made all the running, and at once led off at the head, landing heavily, receiving his change on the body Jack was riled, and rushing on his man, caught him in his arms and threw him, but not heavily.

12. Bob was again busy on the body with his left; some sharp fighting all over the ring, till both fell through the ropes. An appeal was made that Parton would not get off Dackem, who was undermost, but disallowed.

13. Jack first getting on the nose twice in succession, after some fiddling, Dackem got on the ribs heavily. The fight up to this time had occupied thirty-nine minutes.

14. Both slow; Parton on the facial region, but his blows lacked steam.

15. Dackem on the left eye without a return, and at the finish both were down.

16. Some splendid counters, Dackem reaching the left eye severely, receiving on the nose. Dackem fought Jack down.

17. Jack slung his right at the body, which he succeeded in reaching, Bob propping him neatly on the nose. Dackem, who was certainly improving, slipped down, but instantly jumped up and wished to renew the round, but both men were taken to their corners.

18. Parton shot at the head; the next time he was more successful, visiting the left eye. During the fight, the police increased, till at the finish of this bout they were eight in number. They then intimated that unless hostilities were suspended they should take the principals into custody, whereupon the referee ordered the men out of the ring, the fight having lasted 1 hour 2 min. exactly. Dackem here shed tears of mortification. All returned home, and the referee ordered the men to meet him the same evening between eight and nine.

P. S.—From a telegraphic dispatch from Manchester to the Editor of *Bell's Life*, received on Friday night, St. Patrick's Day in the Evening, the men are said to have met again on that day at Astley, and, after fighting eighteen rounds in *five hours and three minutes*, they agreed to draw.

MILL BETWEEN A BRUM AND A LEEDS MAN.—On Wednesday, March 15th, Nobby Hall, of Birmingham, and Sam. Haley, of Leeds, fought at Barrett Green, Worcestershire, at 132 lbs., for £50 a side, 19 rounds in 30 minutes, when the police came upon the scene and stopped the fight. Hall was subsequently apprehended, and brought up before the big wigs, who liberated him on bail.

A DUBIOUS-LOOKING ADVERTISEMENT.—"Wanted—expert needlewomen to make babies' bodies! Well, that beats all!" exclaimed Mrs. Partington, throwing down the newspaper in which, during the last fifteen minutes, she had been spelling out the advertisements, and peering indignantly over her spectacles across the breakfast table at Ike, who was busily occupied in excavating his egg-shell. "Did anybody ever hear the likes? I always said it was as good as tellin' Natur' she didn't know how to do her own work when they instructed them stream rams and donkey engines. But this imposterous idea of makin' slop work babies is enough to make the poor thing throw down her tools, and shut up shop altogether. Mark my words, Ike—them sewin' machines will be pressed into this 'ere new-fangled business afore long, and then all the emigratin' in the world won't be able to keep down the surplice popplation."

SHIRT TAIL YARN.—An Irish audience is always *en rapport* with the stage, and frequently comments aloud on an absurdity in the actor, public or private, in a manner to excite quite as much laughter as any farce that might be going on. One night an anxious friend in the pit of the Queen's Theatre, Dublin, close to the orchestra, perceiving that his cousin on the stage, by an unlucky rent in a critical part of his dress, was exciting laughter not set down in his part, put his hand to his mouth in an aside, and said, in a stage whisper: "Larry! Larry! there's the last taste in life of yer linen to be seen behind!"

IT is dreadful easy to be a fool—a man can be one and not know it.

WHEN Daphne was changed to a tree to escape the wooings of her lover, she was more woof than ever.

WHY are clouds like coachmen?—Because they hold the reins.

It is said the prettiest girls in the world live in Cuba.

OLD PLAY-BILLS.

Compiled from Various Sources,

FOR THE NEW YORK CLIPPER,

BY AUGUSTUS APPLEJACK, ESQ.

THE question naturally arises, what could we do without play-bills. They form a means of communication between the actor and his audience, and do away with the necessity of his coming before the curtain and stating in what particular character he intends to appear. How ridiculous it would seem, in the present age, for the principal member of the company to announce to the people that

"The actors are at hand; and, by their show,
You shall know all that you are like to know!"

The first mention that is found of play-bills is an entry made in the books of the London Stationer's Company, whereby, in the month of October, 1587, a license was granted to John Charlewood, "by the whole consent of the assistants, for the onlye ymprinting of all maners of bills for players. Provided that if any trouble arise herebye, then Charlewoode to bear the charges." John Roberts, who printed several of Shakespeare's dramas, also "printed bills for the players." In those days when managers did not make their announcements through the medium of daily papers, immense posters were placed in conspicuous positions along the streets and attracted crowds of men, women and children. These bills were usually set "upon postes some certain dayes before," and admonished the people to resort to the theatres in order that they might be "the better furnished." Churches, private houses and universities were used for performances until 1576, when the London Theatre was erected, and the players from that time have had a habitation and a home.

Shakespeare's plays were produced at Blackfriars and the Globe Theatre. The prices of admission to the latter ranged from a penny to a shilling. It was a hexagonal structure, "partly open at the top and partly thatched." Around the three sides were galleries, and under the last row were boxes, commonly called "roomes." Rushes covered the stage and curtains hid it from sight. The latter did not, as at the present day, roll up, but were drawn up by attendants.

In the time of the "Immortal William" there were three private and four public theatres. In the private theatres the entertainments were given by candlelight, but in the public ones the performances took place at three o'clock in the afternoon. The players, who wandered through the country and exhibited at the small villages to the intense delight of the simple rustics, could not afford printed bills, and were obliged to announce their stock of pieces by the beating of a drum. Men, with good lungs and loud voices, were engaged for the express purpose of calling out the title of the forthcoming play and attracting the multitude. In after years the strolling companies took with them their own presses, and were thus enabled to print their own play bills. Many of the bills which graced the walls of London in those days are said to have been of wondrous size.

Small bills were offered for sale at the book stalls and sold in the public streets by pedlers. By act of Parliament in 1642, during the time of the Commonwealth, it was ordained that "Publicke stage plays shall cease and bee forborne. Instead of which, are recommended to the people of this land, the profitable and seasonable considerations of repentance, reconciliation and peace with God, which probably may produce outward peace and prosperity, and bring againe times of joy and gladnesse to these nations." The consequence of this ordinance was that many strong and healthy actors joined the king's army, and it was not until the Restoration that the theatre blossomed again. On April 8, 1663, a new theatre opened in Drury-lane with the following bill:

"By his Majesty his Company of
Comedians
at the New Theatre, in Drury Lane,
This day being Thursday, April 8th, 1663,
will be acted
a Comedy, called
The Humorous Lieutenant:

The King ..... Mr. Wintersel.	Leontius ..... Major Mahon.
Demetrius ..... Mr. Hart.	Lieutenant ..... Mr. Glyn.
Seleriis ..... Mr. Burt.	Celia ..... Mrs. Marshall.

The Play will begin at 3 o'clock exactly.
Boxes 4s., Pit 2s. 6d., Middle Gallery 1s. 6d., Upper Gallery 1s."

When this bill was issued, actors' names were for the first time affixed to the characters which they represented. In the reign of Charles II, Roger L'Estrange seems to have obtained the "sole license and grant of printing and publishing all ballads, plays, &c., not previously printed, play-bills, &c." At Bartholomew Fair, held in the City of London, the play-bills were of the same form as those used at the theatres, "but only half the size." In 1701, during the reign of Queen Anne, the following curious bill announced the entertainment given at one of the booths at this fair: "By her Majesty's permission, at Heatly's booth, over against the Cross Daggers, next to Mr. Miller's booth, during the time of Bartholomew Fair, will be presented a little opera, called The Old Creation of the World New Revived, with the addition of the glorious battle obtained over the French and Spaniards by his grace the Duke of Marlborough. The contents are these: 1. The creation of Adam and Eve. 2. The intrigues of Lucifer in the garden of Eden. 3. Adam and Eve driven out of Paradise. 4. Cain going to plow; Abel driving sheep. 5. Cain killeth his brother Abel. 6. Abraham offereth up his son Isaac. 7. Three wise men of the east, guided by a star, come and worship Christ. 8. Joseph and Mary flee away by night upon an ass. 9. King Herod's cruelty; his men's spears laden with children. 10. Rich Dives invites his friends, and orders his porter to keep the beggars from his gate. 11. Poor Lazarus comes a begging at rich Dives' gate, the dogs lick his sores. 12. The good angel and Death contend for Lazarus' life. 13. Rich Dives is taken sick and dieth; he is buried in great solemnity. 14. Rich Dives in hell, and Lazarus in Abraham's bosom, seen in a most glorious object, all in machines descending in a throne, guarded with multitudes of angels; with the breaking of the clouds, discovering the palace of the sun, in double and treble prospects, to the admiration of all the spectators. Likewise, several rich and large figures, which dance jigs, sarabands, anticks, and country dances, between every act; completed with the merry humours of Sir Jno. Spendall and Punchinello, with several other things never exposed. Performed by Matt. Heatly Vivat Regina." This entertainment was afterwards given "with the addition of Noah's Flood," and it is related that on one occasion "Punch and his wife were introduced dancing in the ark." In the *Spectator* of March 16, 1711, Sir Richard Steele states that Powell, the puppet showman, performed religious pieces with his puppets, and speaks of "his next opera of Susannah, or Innocence Betrayed, which will be exhibited next week with a pair of new elders."

On the 19th of October, 1741, Garrick made his first appearance before a London public as "a gentleman who never appeared on any stage." The following is a true copy of the play-bill which made that announcement:

"October 19

THE THEATRICAL RAMBLES
OF
MR. AND MRS. JOHN GREENE,
With Sketches of Popular Actors and Actresses,
FROM 1812 TO 1863.

WRITTEN EXPRESSLY FOR THE NEW YORK CLIPPER,
BY CHARLES DURANG.

THE TURNBULLS—A WINTER JOURNEY IN CANADA—THESPIANS SNOWED OUT—OFF TO THE STATES—THE SEA OF ICE—SKIDDING—THE GREENES IN BOSTON—MRS. DRAKE—MR. FORREST AND THE WRONG PORTRAIT—BAD LUCK—READINGS—EXCHEQUER REPLENISHED.

Blanchard next moved his company to Fort George, then Kingston, the Greenes continuing with him. Then it was arranged that they were to occupy the theatre with Turnbull. At that day a winter journey in Canada was not a small affair; it was nearly as great an effort as that of Napoleon crossing the Alps. They had to travel from Upper Canada to the lower province. For this snow exodus, a train of seven sleighs was engaged to convey the company of performers, with their baggage, an experienced driver and a principal guide to conduct the train being duly selected. The stout trotting, hardy Canadian ponies swiftly drew the sleighs at their heels, but great caution had to be observed: part of the way they sleighed on the shore, and the other on the frozen snow of the St. Lawrence River; all had to follow the leader in single file.

The company opened in Montreal—the business proved very bad—money was excessively scarce, the times out of joint. In truth, the snow storms had rendered the streets impassable. The theatre doors, which stood twenty feet high from the level of the street, were literally blocked up to that height with mountains of snow. Montreal was truly a city buried up in ice and snow during this winter. The manager determined to return to the States, and thither they started bag and baggage. While on their journey a small white cloud arose in the sky, in shape resembling a clenched hand, with the forefinger pointing in the direction they were going—all observed it; Woodruff remarked, "It was a good omen! It points out our course and its destiny," and then in a whisper, added, "too good for such a roaring John Bull."

This was intended for Blanchard, who overheard it, and secretly resolved to punish those who enjoyed the joke. When they stopped to bait their horses, he made a new arrangement with the travelers, putting all the English part of the company into the carioles or sleighs; then he suddenly had the ponies hitched up and drove off, while by some contrivance he kept Woodruff and his coadjutors in a back room quaffing whiskey punch in great glee. When they had finished their hot potations of the hilly dew, they found the only vehicles left them to get over the road into the United States were their own feet and legs, and so they had to foot it on the snow to the next stopping place. The most of Blanchard's company were Yankees; at Little Town, State of New York, they played to very good houses, and after making a professional tour through the many towns in the north part of the State, they crossed Lake Champlain on the ice. The season was far advanced, which made that operation a dangerous experiment. When about the middle of the lake, the guide sledge lost the proper track and came to a dead halt, when directly after awful and most alarming sounds were heard, as if thunder was rolling in dreadful peals under their feet. It was evident the ice was giving way. The drivers at once crowded all the baggage into one sleigh, hitched all the other horses to that one, and started off at full speed towards the Vermont shore, leaving the bipeds to follow as well as they could. Thus nonplussed, the actors and actresses, without being acquainted with the true and safe path, or any means of its being pointed out to them, as night had overtaken them, wended their way through snow slush up to their knees; almost frozen to death, hungry and broken down with fatigue of body and mental anguish, they reached Vermont perfect objects of misery.

After a few days rest all assembled together, and in Canadian carioles (or sleighs) crossed the St. Lawrence River to the village of La Prairie, and thence to St. Johns, 18 miles from there, the first port of entry from the States.

The tour through Canada was short, and disagreeable. "The actress of all work," Mrs. Thornton, made herself very obnoxious—her behavior was intolerable and disagreeable. The company soon retraced its steps back to the States of New York and Vermont, till it finally reached New Hampshire, where the Greenes left the Blanchard association, directed their course to Boston, and entered into an engagement at Schaeffer's Washington Garden Theatre, a beautiful summer temple in Tremont street, opposite the lower part of the Boston Mall. To the Greenes this was a blessed change from a theatrical pandemonium to the Elysium of a respectable theatre. The fashion of Boston supported this fresco establishment. The performers were first-class in their *roles*. Mrs. A. Drake, the celebrated tragedienne, was a member of this company; her career as a leading dramatic star had placed her high on the scroll of fame. She was enthusiastic in her love of poetry—her particular favorite was Lord Byron. When the news of his death was received in America, her husband related it to her in the following manner. "Sad news, my dear." "What is it? Any of the children sick?" "No, worse than that." "Any dead?" "No." "Oh! Alexander, do not keep me in this suspense! What is it?" "*Byron's dead!*" "Then there is no longer any thing worth living for," was her mournful reply. She was a most joyous, affable creature, full of riddles, good nature, and capital jokes. At the time R. M. Johnson was a candidate for President of the United States, he was also a candidate for the hand of Mrs. Drake. A friend rallied her on the subject, when she replied: "Well, I will wait till I see how he fills the Presidential chair; then, if he wants my assistance to aid him in governing the United States, why you know I am a patriot! and I will heroically resolve to sacrifice myself for my country's good." Johnson lost his election and was consoled in his love cause. During Mr. Forrest's engagement, Mrs. Greene was playing the Widow Melnotte in the "Lady of Lyons." When she entered the cottage scene she saw the picture that Claude had to use in descanting on the beauties of Pauline lying on the ground, where it had by accident fallen; she took it up, and placed it on the easel. When Mr. Forrest entered after, and eloquently praising the charms of his mistress took the portrait as if to display her loveliness to the audience and his mother, the audience burst into one loud shout of laughter! Mr. Forrest, much disconcerted, looked at the portrait of that beauty he had been extolling, and lo! instead of the likeness of Pauline, it was *Dennis Brulgruddery's* sign of the "Bad Cow," which had been painted at the back of it. After the summer engagement at Boston was over, the Greenes joined a company of comedians on a tour through Vermont under the auspices of a gentleman. The company was good, but the conductor was a very indifferent one, as no money was ever received from him by the performers. Not even the boarding bills were paid, as events painfully disclosed when the break up of the company came; as Mr. and Mrs. Greene were about to take their leave, their trunks were detained. With much well considered philosophy to be exercised in such exigencies, Greene put a few necessaries in a white and blue pocket handkerchief, and with an old umbrella over his shoulder, on the end of which dangled the bundle, and a clean shirt, like the great Edmund Kean before him (with this reservation only, the tragedian had a child to carry with the bundle) did Mr. and Mrs. John Greene trudge it in sorrowful steps, till they reached Brattleboro', in Vermont; their purses contained after this hard march just $3 50, and a bundle of dress articles that a city pawn broker would hardly give 50 cents for. John Greene nobly resolved to defy fate, and extricate himself and wife from these terrific difficulties through the force of their united talents and an appeal to public sympathies. They determined to give scenes from plays, and recitations, in the hall of the hotel, an exhibition that in these days is eulogised into "Readings of Shakespeare and other Poets." He accordingly issued an *affiche* of his purpose. Greene being a professional printer, went to a printing office, stated his case in a "plain unvarnished tale," and asked permission of a brother-typo to be allowed to set up his own bills; being a member of the craft it was cheerfully granted, and they assisted him in it. The bill was made out in the usual style, with a curt statement of his case at the top. The entertainments were for two nights only, to consist of soliloquies, and scenes from "Hamlet," "Macbeth," "Richard 3d," with comic recitations, "Johnny Gilpin's Journey to London," etc. The entertainments were a success—a hit! They cleared enough to pay all their debts and to carry them to Burlington. Here was a sudden emancipation from dire distress. Greene went to the bar before their exit and asked for his bill. The answer was—"It was paid, all settled!" A start by the comedian. "By whom?" The answer—"No matter, all's right!" Greene then took seats in the stage coach and handed over the cash. The clerk said "Sir, your places for self and wife are paid for." Another ah! and a start. On the journey the driver was questioned as to the good, unknown friend, but the Jehu shook his head in ignorance. In vain did they try to find out their mysterious benefactor, but never did. They arrived at Burlington with fifty dollars a piece in hand. Upon this hint did they act for some time, and went from town to town giving recitations and scenes from plays, clearing from forty to fifty dollars at each place. At one town there was a revival (as it was termed) in full force, and Greene bethought himself of an expedient to arouse excitement in his own behalf; he, therefore, without ceremony went among this assemblage, and delivered his bills broadcast; this had the desired effect. The backsiders must have been numerous in this society, for his exhibitions were filled night after night, and the majority of the audiences were the individuals composing these thronged revivals! The ways of hypocritical sinners may be curious and very mysterious, but these clearly evinced good taste in listening to good poetry, well delivered, with a good moral.

The amiable Watts, the great psalm composer, says on dramatic literature—"It is granted that dramatic representation of the affairs of human life is by no means sinful in itself. I am inclined to think that valuable compositions might be made of this kind, such as might entertain an audience with innocent delight and profit."

At this period of their perigrinations from place to place, they were uniformly successful; in less than two months it took two large trunks to hold their increased wardrobe, and they had five hundred dollars in cash besides. Here was a change achieved by themselves, without the aid of scenery, or a *dramatis personæ*.

TO BE CONTINUED.

PIGEON SHOOTING IN MATANZAS.—A number of American gentlemen, fond of the trap and trigger, now resident at Matanzas, Cuba, got up a pigeon shooting match there on the 5th of March, the first, we believe, which has ever taken place in the faithful Island of Cuba. It was gotten up by Mr. Horace Hubbard, formerly proprietor of the Hewitt House of Matanzas. The terms were a spread and refreshments *ad libitum*, to be paid for, as well as the pigeons, by the losing party. Our old friend, ex-Alderman William Marvin, of Brooklyn, a gentleman in every sense of the word, was chosen to fill the office of referee. The shooting didn't commence until 4 o'clock, P. M., as it was out of all reason to get to work earlier owing to the excessive heat. The fun commenced with a match, seven on a side, at six birds each, with the following result:

GOV. HALE'S SIDE.		DONIPHAN'S SIDE	
Gov. Hale	011101	J. P. Doniphan	101101
Jas. Parker	110110	Hor. Hubbard	010100
Thos. Pratt	100100	Geo. Hyatt	101101
Jas Higgins	010110	Sam Crowell	010110
J. Harris	010010	Thos. Watkins	010000
E. Seigers	001001	Sam Robinson	100100
Mr. Carly	001001	Jas. Normand	011010

It ended in a tie, and wishing to decide the matter one way or another, the party selected Messrs. Hale and Doniphan to shoot off at twelve birds each, and here's the way that match ended:

Gov. Hale	111111111111
J. P. Doniphan	111111111111

Leaving that a tie also. It was now after sunset, and so dark that it was impossible to shoot any more. All bets were therefore drawn and each man paid for his birds. It was the only way [illegible] who is an engineer on a steep plan-

THE GAME OF CHESS.

To Correspondents.

H. A. BURY, Detroit.—New batch of games welcome.

W. LANGHAM, Palatine.—The key move of the problem you send us is K R to K B 8th. The rest you would, doubtless, prefer not to be told.

J. F. S., New Milford, Ct.—We shall re-produce some of the Paris prize problems you mention if they come into our hands.

INTERROGATORY.—Will some of our correspondents be kind enough to furnish us with a copy of the *Illustrated London News'* Problem No. 1092, of date Jan. 28, 1865?

Enigma No. 474,
From Bell's Life in London.

"Difficult of its class, though White has so much 'brute-force.'"

BY HERR CAPRARA.

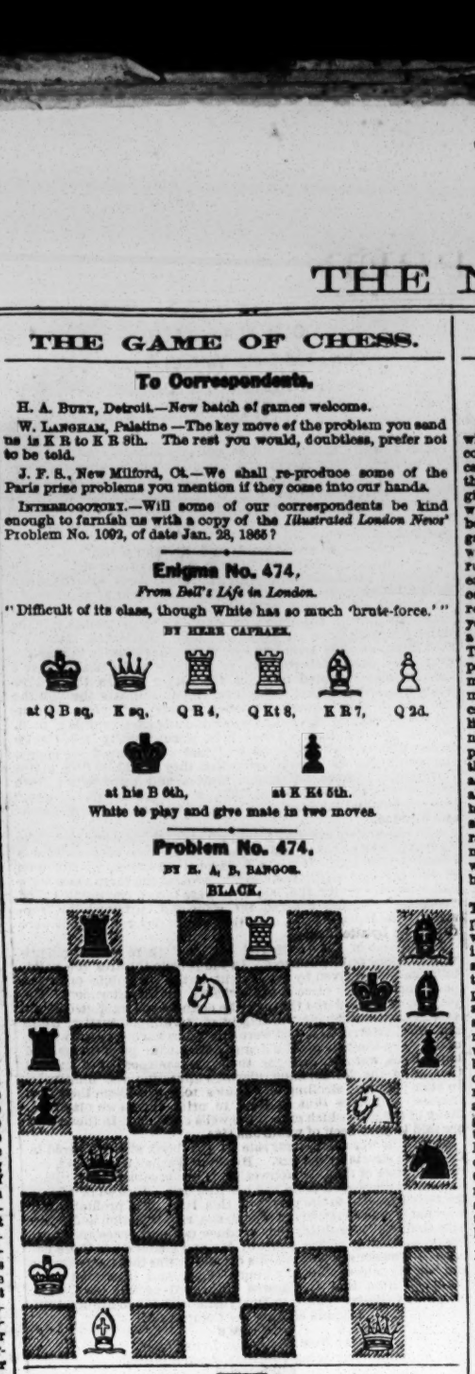
at Q B sq, K sq, Q R 4, Q Kt 8, K R 7, Q 2d.

at his B 6th, at K K4 5th.

White to play and give mate in two moves.

Problem No. 474,
BY E. A. B., BANGOR.

BLACK.



WHITE.

White to play and give mate in three moves.

Game No. 474.

Well-opened portion of a game between our contributor, H. A. Bury, of Detroit, and one of the finest players of their circle.

KING'S KT'S GAMBIT.

Attack, Amateur.	Defence, H. A. B.	Attack, Amateur.	Defence, H. A. B.
1..P to K 4	P to K 4	12..Q B × P	Q to K B 3
2..P-K B 4	K P × P	13..Q B × Kt	Q × K Kt (b)
3..K Kt-B 3	P-K Kt 4	14..Q × Q (c)	Q B × Q
4..K B-B 4	K B-Kt 2	15..Q Kt-Q 2	B-K R 4
5..P-Q 4	P-Q 3	16..P-Q B 3	Q Kt-Q 2
6. P-K R 4	P-K R 3	17..K-his B 3	Castles (d)
7. B P × P	R P × P	18..R-K Kt sq	Q B-Kt 3
8..K R × B	K B × R	19..K-his 3	Q R-K sq
9..Q-her 3 (a)	K Kt-R 3	20..K-his B 4	Kt-K B 3
10..P-K Kt 3	Q B-Kt 5	21..Q B-K sq, and, owing to the lateness of the hour, the *parts* was abandoned as a draw; but it appears that the Defence, by replying 21..P to Q 4th, would acquire some advantage—possibly enough to win.	
11..Kt P × P	Kt P × P		

(a) A model opening of its kind; we recommend it to our students to be learned thoroughly as a safe and accurate guide.

(b) Far superior to taking the intrusive churchman.

(c) Probably the best move, but it leaves him no hope of anything better than a draw.

(d) With a secure and promising game.

CHEQUERS.

To Draught Players.

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To Correspondents.

G. T. BLACKMER, Milton, Pa.—Communication received. Book promptly mailed to your order, directed to Trenton; was that O. K.? That it did not reach you we sincerely regret.

J. H. BURNHAM, Lansingburgh, N. Y.—Thanks for games and positions, which are always acceptable. At present we are unable to inform you regarding Drummond's work, but will do so as soon as we obtain the information.

WEEKLY NEWS, Dundee, Scotland.—The 11 to 16 move in "Old Fourteenth," as published in your column, with a request to players to analyse, was enclosed to us by our correspondent, Mr. Kerr of Glasgow, with other games and positions, but the analysis of your players we have not received, so that we may have published in Game No. 50 what was known before; but we still think that 3 to 7 will draw for Black at the 13th move, let White play as they may. Our Variation (4) is the best play for White, but there is no win. We would be happy to see your continued play.

A. KERR, Glasgow, Scotland.—Mr. Luhrs thinks there is no win for White even if they do play 23 to 19 for their eighth move in Game 50. He sends the following analysis:—

Black.	White.	Black.	White.
10.. 4 to 8(a)	28 to 19	16..18 to 14	22 to 18
11.. 8 11	26 23	17.. 1 5	18 9
12..11 16	22 18	18.. 5 14	19 15
13.. 7 10	14 7	19 16 19	23 16
14.. 3 10	26 22	20..12 19	
15..10 14	18 9	Drawn.	

(a) Stronger than 7 to 11.—C. A. L.

AMATEUR, Fall River, Mass.—"Edmund" says that Position No. 43 is a draw. The solution as given may not be correct, but the Position can be drawn.

EDMUND, Jersey City, N. J.—Send us a correct solution of the Position.

J. MCGREGOR, Winooski Vt.—We will attend to the solution soon. It looks correct.

A. J. F., Geneva, N. Y.—If you are correct it tells well, as your play has been overlooked by most of the players. Mr. Mercer seldom makes mistakes with his positions.

Solution of Position No. 51.—Vol. XII.

BY A. J. F.

White.	Black.	White.	Black.
1.. 9 to 18(A)	26 to 30	4..22 to 26	5 to 14
2..18 22	30 21	5..26 22,	
3..14 9	1 5	and wins.	
	(A)		
1..	17 to 21	4..22 to 18	21 to 25
2..25 to 22	26 17	5..10 6	2 9
3..13 22(B)	1 5	6..18 15, and wins.	
	(B)		
3..	2 to 6	8.. 2 to 7	23 to 27
4..10 to 7	6 10	9..14 9	27 31
5..22 17	10 15	10.. 9 6	1 10
6..17 22	15 19	11.. 7 14	31 27
7.. 7 2	19 23	12..14 18, and wins.	

Match Games.

BETWEEN J. MCINTOSH AND J. MCGREGOR.

Black—J. McI.		White—J. McG.	
15..17	22	26	17
16..18	22		

SECOND GAME.

Black—J. McG.		White—J. McI.	
15..14	23	27	18
16..18	19	21	17

Game No. 69—Vol. XII.

FIFTY-FIFTH GAME of the Championship Match of Great Britain.

BRISTOL.

Wylie. Black.	Martins. White.	Wylie. Black.	Martins. White.
1..21 to 16	24 to 20	15.. 6 to 9(c)	30 to 26
2..16 19	23 16	16.. 9 18	26 23
3..12 19	22 18	17..19 26	31 8
4.. 9 14	18 9	18.. 3 19	20 16
5.. 5 14	25 21	19.. 7 11	16 7
6.. 8 11	22 17	20.. 2 11	17 14
7.. 4 8	27 24	21..19 23	14 10
8..11 15	20 16	22..23 26	10 7
9.. 8 11	24 20	23..26 30	7 3
10 14 18 a)	20 25	24..30 26	3 7
11..18 22(b)	25 18	25..11 16	7 11
12..15 22	17 14	26..15 18	11 15
13..10 17	21 14	27..10 23	28 24
		Drawn.	

THE RING.

OLD BILL TOVEE'S BENEFIT.

THE STUYVESANT JAMMED AND THE OLD MAN JUBILANT.

FOR once in a number of years, William Tovee, M. C., has had what might be called a roaring benefit in this overpopulated, corrupted, conscripted, bounty-jumping city. A variety of causes contributed to this end; the length of time elapsed since there was a sparring show, the exertions of friends, publicity given to it beforehand, fine weather and so on made the affair what it was. It is a matter of surprise to some why there has been such a lull in the benefit line, it used to be that when the game was started, the "deserving ones" would squabble and wrangle one with another as to whose should come up first, and run opposition at another hall the same night, thereby cutting each other's throats rather than succumb. Then it "wasn't" to cost half as much to get up a "hurrah" as it does now—hall rent has riz, likewise printing, paper, etc, and where a couple of years ago thirty or forty "cases" would do the job, now it makes a big hole in a hundred dollar note before a "stiver" comes in. True, the tariff has been doubled, and that ought to make up partly for increased expenses, but it requires a good stake to commence operations with, and then a man isn't certain that he will make his own money back. This makes broken-down sports, who can't raise the wind, shy of venturing, as the hall man wants his little $20 bill planked down in advance and the remainder on the night of the show before he'll light up the gas, because a few unprincipled dogs have shut his eye up for the stuff, and he swears by the Colored Orphan Asylum that it "shan't be did, not no more," as our exiled New Hampshire friend would observe. The printer also wants to see the color of their soap before he'll take one of his jours. off a paying job to set up one that don't pay, which shuts off all blatherskites and dead beats. All these things operate against the needy boxer, as it is impossible for a business man to discriminate between one and another, and hence those who mean right are made to suffer for those who are in the other boat. End of homily.

Tuesday, the 28th ult., will always be a red letter day in Father Tovee's almanac, calling to mind visions of piles of stamps nicely packed away in the cubby hole of the Stuyvesant ticket-office, which kept him so busy all that evening taking through the hole in return for red tickets. On this occasion dead-heads were scarce—in fact, we don't believe half-a-dozen smouched in, although the thing could be done easy enough had folks felt so disposed. Many a man socked up his dollar bill for a reserved seat, and refused the change when he was politely informed that to secure any particular seat was out of the question. This didn't make the old gentleman mad a bit, as he raised his head to see who these friends were, while they dodged away so that he might be the more agreeably surprised. Although all those expected didn't come to time, it was probably just as well, for there was no room to spare as it was. We "piped" a number of old heads and young hearts distributed among the audience, and exchanged grips with the resilient Izzy Lazarus, lately returned from a visit to his son in Philadelphia; Ed. Wilson, the returned Petroleumite, who didn't strike ile; Grovesteen, the 250 lb. and odd Charley from over the way; Jim Colbert, author of the Mill Gang and Brigham Young; Christopher Burns, from Ward 4, who no longer resembles Mr. L. N. Bonaparte since the latter old sport shaved off his royal imperial, leaving only the moustache to be waxed up; Charley Lynch, minus his crutch, but with a very healthy-looking black thorn to make up for the lost propeller; Darbey Kelly, proprietor of the celebrated fighting dog Bobby, who went and died because Darbey wasn't willing that he should, and was dissected by the Oak-street landlord, to find out whether it was by poison he died, or whatever the deuce it was; Butch Wallace, an ex-Fourth warder, fond of good clothes, regardless of the price of beaver—with a holy horror of hapless old hats; Tom Riley, who came "expressly" to see Tovee warm Williams, and didn't care A-dam for anything else much; Simon, the King of Wexford, and a string of other young fellows celebrated in different ways.

The sparring didn't commence until nearly nine o'clock, and, as Boatman Tom neither danced nor sang, another Tom, surnamed Mack, undertook to master the ceremonies, and, in doing so, did well. Out of the twenty-four sparrers billed, seven proved reliable men of their word, while seventeen others evidently had no word, although the best part of them were under the roof and paid their way, which perhaps did the old man as much good as if they had boxed. A couple of kids opened the ball, followed by two more friends. Then Williams, a very fair warbler, sang his "Wild Irish Boy," and favored the company with an affecting homely ballad. Young Hill now climbed on the stage, in the absence of his paternal parient, and swung a pair of Kehoe's spring-style six-pound clubs—at least, Dick said they were sixes, and we respect his size and muscle too much to say they weren't. A youth of poor but honest parentage here apologetically announced that the father of the previous clubber had gone to Cattskill, hunting, and therefore couldn't be in two places at one and the same time, like Heller, who is h— at that game!

Johnny Hickey, of Old Erin, who fought Jerry Noon's novice, Georgey Morton, and Mike Ford, and Charley Fagan, the conqueror of Denny Horrigan (whose recent trip to the Crescent City didn't put money in his purse), inaugurated the regular boxing season, and, as they had met once before in Columbus, when, we believe, the "Monchester lod" was floored by Sweetman's novice, it was natural to suppose that there would be "the devil to pay, and no pitch." Howsomever, such was not the case, Hickey being too full of capers to be desperate, and Fagan is by nature and instinct so good-tempered that it was a sort of mutual understanding to go easy and have a bit of fun. As for Hickey, he was as full of fun as a son of a sheep, generally termed a lamb, and it wasn't in the heart of the son of St. Crispin to have his revenge for the assault on his works at Columbus. On the whole, they were well matched in everything except age and moustaches, where Fagan has the advantage over the last, minus a piece of his right ear. When the Snob, to use a playful term, fought Dreadnaught, he was seconded by Johnny Roberts and Jerry Donovan—Denny having for his aids Tim Monahan and Enoch Davis, all of whom, if we are not mistaken, are still in the land of the living. It took Fagan two hours, minus eight minutes, to lick Horrigan, during which time ninety-eight rounds were fought, when, owing to an accident to his arm, Danny's seconds gave in for him.

Bob Corcoran, from Down East, and Mike Costello, a Fulton Market youth, known unto all men as a student of rare knowledge, a self-taught snde., well learned in the law, and a master of languages, especially the Celtic, made things hum again, when they began to wake up. In Michael's case a very marked improvement was visible, his actions being graceful throughout, as our base ball reporter might observe. He has rid himself of the peculiar jump he used to have, and now gets around as easy as any member of the Active Club, and lands his one, two, almost equal to Ottiguon. There's no carroway seed about Corcoran either—he's a big, able-bodied, lively young fellow, and jumps about as nimbly as the best of Baker's performing troupe of professional jumpers, although Bob's got nothing to do with them fellers.

Jimmy Hanlay and a Liverpool bloke had it hot and heavy, both lads using their maulers with the greatest vim and rapidity. It was nip and tie for a while, but finally ended in favor of the Market boy.

Judge and Tim Mahany, a couple of broad-shouldered, brawny-fisted mechanics, fresh aspirants for buffing fame, exchanged a variety of beauty-spoiling hits on the give-and-take principle with about an equality, and we prognosticate that the South Brooklynite Tim, who is a pupil of the Boss of 401 Columbia street, will yet be heard of to advantage, should he conclude to come out like the Neshew of his Uncle.

The Moore brothers, Matt (Rockey) and Hugh, much to their praise, in the absence of other big stars, volunteered to amuse and instruct the lovers of a good set-to, and did so in a manner second to none, when it is taken into consideration that neither Matt nor the landlord of the "As it is, not as it was," 14 East Houston street, ever put up their dukes in the prize ring, although we have heard that Rockey once had a lively turn up with John Woods, the Union Volunteer, and once or twice witnessed what he could do in a miscellaneous crowd of hitters out. The brothers looked so much alike that it would have been hard to tell tother from which, but for Rockey's red shirt, which we suppose he will discard now that the Paid Fire Department Bill has passed, much to the disgust of Foreman Hamill, Ed. Haskins, the Bouceaen brothers, and the fire laddies generally. Rock and Hugh dress alike, sport colored mustaches, wear their hair in the Walsh and Crow style, and are of about the same heft and build, so that it wasn't down in the book for them to do other than make a capital display. They were not afraid to hit or be hit, and when two such personages get up for to box, everybody witnesses a sight worth seeing.

Mike Nunan, whom the Houston street clique call Gallus, on account of certain stylish ways with him, and Fox, brother to the Fox whom Billy Donnelly fought in the classic region of Guttenburgh in that memorable fighting year, 1860, were then paired off, or rather had been matched the early part of the evening, compelling Michael to refuse several overtures from others who wanted to try and warm him. The lookers on knew very little about Fox, neither did Nunan until it was over, when he knew too much for his good, as the Fox, when he went to seek. The Brooklyn light weight never missed, landing his sou-wester hot and heavy on the port and starboard sides of ye Columbia street gymnastic gladiator, "in spite of all his grief revealing." To say that Mike stood like a fool and put up with all this would be to belie that worthy, for he worked as hard as we ever remember seeing him, to stall his man off, but Fox wasn't to be stalled off, at least not by Nunan, to which all the people present will bear testimony. Taken all through, it was a glorious box to look at, and caused the partisans of both youths to give vent to their feelings in joyous shouts as this or that one gained an advantage.

Milage Cornell and (in the absence of his usual side partner) Prof. Jim Coburn had a friendly tilt afterwards, which was of a different style altogether from their illustrious predecessors, causing no casting up of accounts or the like o' that. No—James and Milage had it on the Walker and Hayes' principle; it was all science and no bloody eyes or black noses. Jim reserved his strength and the Count exchanged shots at long range, so that there couldn't anything very desperate happen. Nevertheless it was a hunky set-to and properly appreciated.

It was now getting on for eleven o'clock, with no signs of Jack Williams after all his peripatetic resiliency, and as all those who intended coming had come, the veteran emerged from the temple where he had been, so busily engaged in money changing, and with carpet bag in hand, ducked under the ropes as lively as a grasshopper, followed by Mike Trainor, the boy with the auburn hair as his chaperone. This put a damper on the great expectations of those who went for no other purpose than to see Tovee and Williams enact the part of the Rivals, and Jack came in for more damning than would dam the Mississippi if language could be boiled down, solidified, stretched and sunk in the bed of that famous river. Jack's eyes, and other parts of his person met with the same anathemas, even to his buttons, for thus disappointing those who have hitherto been his best ale-drinking friends. If the people were sold, what must have been Tovee's disappointment after he had dwelt so long and pleasantly contemplating the hiding he had in store for him? It was awful, and will never end until the two have met, toe to toe and glove to glove. However the thing was done, or rather undone, and nothing was left but to procure a substitute, which was done forthwith in the person of the gay and festive Mickey Dido. Profusively to the wind-up, Tovee spoke a piece of his mind about the man Williams and his munchausen proclivities, which was both earnest and sincere. Then Tom Mack led Father Tovee to the footlights so that the lads could have a good view of his general physique as he stood encased in a tight-fitting, snowy white undershirt and nankeen breeches. In point of physical beauty, Uncle Bill is no slouch, to descend to the vulgate dialect. His long body is set upon a pair of well-shaped pedals, the thews and tendons of which showed plainly underneath his elastic hose: the biceps and pectoral muscles of his arms were skilfully brought into play while sparring for an opportunity to land on the face of his fair-haired opponent, and his whole anatomy bespoke youth and activity, and was in strange contrast with his iron grey hair, the only things about the old gentleman indicative of his advance in life. Trainor, on the contrary, displayed some of these points, his apparel completely [illegible]

if a juvenile Lady Godivas' across the street, where several of the lady-bucks had been on a "pic-nic." This somewhat detracted from his usual brilliancy, and enabled Uncle Bill to get around him like a scooper around a barrel. Trainor, however, never turned tail like Mr. Mace, but was front face all the time, despite the "cranky" remarks of, once an old opponent, but now a staunch friend, who was in a fair way of getting the hiccups. Nobody expected to see any bones broken between Michael and Old Bill, and were therefore not disappointed other than in the unexplained absence of Jack Williams, of Brooklyn.

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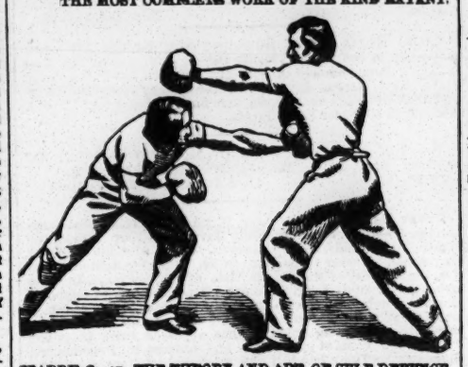

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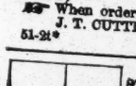

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3000 Silver Drinking Cups and Goblets	20 to 50
3000 Silver Castors	5 to 50
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250 Ladies' Gold and Enameled Hunting Case Watches	50 to 100 each
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500 Ladies' Hunting Case Silver Watches	20 to 70
100 Diamond Rings	20 to 40
2000 Gold Vest and Neck Chains	50 to 100
3000 Gold Vest and Neck Chains	15 to 80
3000 Gold Oval Band Bracelets	4 to 6
3000 Chased Gold Bracelets	4 to 8
2000 Chatelaine Chains and Guard Chains	5 to 10
7000 Solitaire and Gold Brooches	5 to 20
1000 Cameo Brooches	4 to 10
2000 Lava and Florentine Brooches	4 to 6
5000 Coral, Opal and Emerald Brooches	4 to 6
3000 Gold, Cameo and Pearl Ear Drops	4 to 8
5000 Mosaic, Jet, Lava and Florentine Ear Drops	4 to 6
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4000 California Diamond Breast Pins	4 to 6
3000 Gold Fob and Vest Watch Keys	2 50 to 10
4000 Fob and Vest Ribbon Slides	2 50 to 8
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3000 Gold Thimbles, Pencils, &c	3 to 8
10000 Miniature Lockets	4 to 7
4000 Miniature Lockets with Magic Spring	2 50 to 8
2000 Gold Tooth Picks, Crosses, &c	3 to 20
5000 Plain Gold Rings	2 to 8
50000 Chased Rings	4 to 10
10000 Stone Set and Signet Rings	4 to 10
10000 California Diamond Rings	2 50 to 10
5000 Gold Pens and Gold Mounted Holders	4 to 10
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5000 Ladies' Gilt and Jet Buckles	15 to 25
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SEND 25 CENTS FOR CERTIFICATE.
In all transactions by mail we charge for forwarding the Certificates, paying postage, and doing the business, 25 cents cash, which must be enclosed when the Certificate is sent for. Five Certificates will be sent for $1, eleven for $2, thirty for $5, sixty-five for $10, and a hundred for $15.
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WHAT THE "PRESS" SAYS OF US.
GREAT GIFT DISTRIBUTION.—A rare opportunity is offered for obtaining watches, chains, diamond rings, silverware, &c., by Messrs. Arrandale & Co., at No. 167 Broadway. They have an immense stock of articles, varying in value, and all are offered at one dollar each. The distribution is very fairly done—you agree to take a certificate of a certain article, enclosed in an envelope, and are not required to pay your dollar unless you are satisfied with the article, which will certainly be worth more than that amount, and may be $50 or $100. An excellent mode this of investing a dollar.—*Sunday Times N. Y. City, Feb.* 19, '65.
Messrs. Arrandale & Co. have long been personally known to us, and we believe them to be every way worthy of public confidence.—*N. Y. Scottish American Journal, June* 11, 1864.
We have inspected, at the office of Arrandale & Co's Agency for European Manufacturing Jewelers, a large assortment of fashionable and valuable Jewelry of the newest patterns. We also noticed a large quantity of silver plate, and understand that the whole of these newly imported articles are to be disposed of on a novel principle, giving great advantages to buyers, and affording extensive employment to agents. We know the firm in question to be very respectable and thoroughly worthy of public confidence, and recommend our friends to read their advertisement.—*N. Y. Albion, Sept.* 3, 1864.
By Messrs. Arrandale & Co.'s arrangement, the advantage must be on the side of the customer, for he has everything to gain, and nothing comparatively to lose. He knows what he will get for his dollar beforehand, and he need not send for it if he is not satisfied.—*N. Y. Weekly News, Aug.* 6, 1864.
EMPLOYMENT FOR LADIES.—The most eligible and profitable employment we have heard of for ladies is the sale of certificates for the "Great Gift Distribution" of Arrandale & Co. A lady of our acquaintance has been very successful in this way, not only in filling her own purse, but so in doing a good turn for those to whom she sold the Certificates, as will be seen from our advertising columns. Gentlemen can also be thus engaged.—*N. Y. Sunday Mercury, August* 14, 1864.
In our columns the reader will find an advertisement of Arrandale & Co.'s Gift Distribution of watches, jewelry, and silverware. In payment of that advertisement we received several sets of the jewelry advertised, and we are warranted in saying that, both in finish and quality, they quite exceeded our expectations. They turned out to be just what they had been represented.—*True Democrat, (Lewistown,) August* 17, 1864.
The British Whig, of Kingston, C. W., says, Nov. 26, 1864, one of our lady subscribers became an agent for Arrandale & Co., and by request brought some twenty articles, sent as prizes for her agency, to this office for inspection, and without hesitation we can state that each and all of the articles were worth treble the amount of the cost to the recipients, and some of them six times. We have seen some very pretty specimens of Table and Tea Spoons, Gold Watches, Ladies' Chains, Pins, Bracelets, etc., which have been sent by Arrandale & Co., to this place for $1 each.—*Anglica Reporter, N. Y. State, Feb.* 18, 1865. 50-4t-x.

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250 Ladies' Gold and Enamelled Case Watches	35 to 70
500 Gents' Hunting Case Silver Watches	35 to 70
500 Diamond Rings	35 to 70
2,000 Gold Vest and Neck Chains	50 to 100
3,000 Gold Oval Band Bracelets	15 to 80
5,000 Chased Gold Bracelets	4 to 8
7,000 Solitaire and Gold Brooches	5 to 10
5,000 Coral, Opal and Emerald Brooches	4 to 10
5,000 Mosaic, Jet, Lava and Florentine Ear Drops	4 to 8
4,000 California Diamond Breast Pins	4 to 8
3,000 Gold Fob and Vest Watch Keys	2 50 to 10
4,000 Fob and Vest Ribbon Slides	2 50 to 8
5,000 Sets of Solitaire Sleeve Buttons, Studs, &c.	3 to 10
10,000 Miniature Lockets	3 to 8
4,000 Miniature Lockets, Magic Spring	2 50 to 8
5,000 Plain Gold Rings	3 to 20
5,000 Chased Gold Rings	4 to 10
10,000 Stone Set and Signet Rings	4 to 10
10,000 California Diamond Rings	2 50 to 10
7,500 Sets Ladies' Jewelry—Jet and Gold	2 to 10
10,000 Gold Pens, Silver Extension Holders and Pencils	5 to 15
10,000 Gold Pens and Gold Mounted Holders	4 to 10
3,000 Silver Castors	3 to 8

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On receipt of the certificate you will see what you are going to have, and then it is at your option to send 75 cents and take the article or not. Purchasers may thus obtain a Gold Watch, Diamond Ring, or any set of jewelry on our list for $1, and in no case can they get less than one dollar's worth, as there are no blanks. The price of certificates is as follows: One for 25 cents; five for $1; eleven for $2; thirty for $5; sixty-five for $10; one hundred for $15.
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100 Gold Hunting Cased Watches	$100 each
100 Gold Watches	60 each
200 Ladies' Watches	35 each
500 Silver Watches	25 each
600 Gold Neck Chains and Vest Chains	$15 to 25 each
1,000 Chatelaine Chains and Guard Chains	12 to 15 each
3,000 Vest Chains and Neck Chains	5 to 15 each
4,000 Solitaire Jet and Gold Brooches	4 to 12 each
4,000 Coral, Lava, Garnet, &c., Brooches	4 to 8 each
7,000 Gold, Jet, Opal, &c., Ear Drops	3 to 8 each
5,000 Gents' Breast Pins and Scarf Pins	3 to 8 each
6,000 Oval Band Bracelets	3 to 8 each
2,000 Chased Bracelets	3 to 8 each
3,500 California Diamond Pins, Rings, &c	5 to 10 each
2,000 Gold Watch Keys	2 50 to 6 each
5,000 Solitaire Sleeve Buttons, Studs, &c	2 to 6 each
3,000 Gold Thimbles, Pencils, &c	2 to 8 each
5,000 Miniature Lockets	4 to 6 each
2,000 Miniature Lockets, Magic	2 to 7 each
2,500 Gold Toothpicks, Crosses, &c	4 to 6 each
3,000 Fob and Ribbon Slides	2 to 6 each
5,000 Chased Gold Rings	2 to 5 each
4,000 Stone Set Rings	2 to 5 each
6,500 Sets Ladies Jewelry, Jet and Gold	2 to 6 each
6,000 Sets Ladies' Jewelry, varied styles	5 to 15 each
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In all transactions by mail we shall charge for forwarding the certificates, paying postage, and doing the business, 25 cents each. Five certificates will be sent for $1, eleven for $2, thirty for $5, sixty-five for $10, and one hundred for $15.
By this mode we give selections from a varied stock of fine goods, of the best make and latest styles, and of intrinsic worth, at a nominal price, while all have a chance of securing articles of the very highest value.
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A GENUINE OREIDE, 21 line double hunting case, magic spring Watch, fine European machinery, jeweled and capped, polished plaion. (Used as Officer's Watch.) Will retail at $30 and upwards. Price per case of six..... 84 00
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THE CELEBRATED ROYAL ENGINEER'S STANDARD TIME-KEEPER, a rare novelty, with PATENT WEATHER DIALS, used by all BRITISH OFFICERS. Adjusted machinary, containing a perfect THERMOMETER and COMPASS, full jewels, polished cap, SOLID GOLD, composite double hunting spring cases, rich patterns. WARRANTED FOR ONE YEAR. Invaluable to the SOLDIER, SAILOR, and TRAVELLER. Each Watch sent in morocco case, with key, &c., complete. Price per case of six (will sell readily at $75 or $100 each)..... 198 00
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4 oz. Silver American Davers, $35; Genuine English Silver Levers, $36; Gold Chronometer Watches, $75. Presentation Watches manufactured to order. Safe delivery of all goods guaranteed when 20c. extra is sent for registering.
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Olt; Summary.

MONDAY, April 3d, 1865.

NOW AND THEN. How marked and varied have been the changes upon the mimic boards within the past five-and-twenty years, recalling, too, the many changes in our glorious land, its institutions, and its busy actors. The drama has made constant progress and improvement ever since it was first introduced upon the American continent, and even war, with its wide-winged desolation, has failed to retard the onward march of the sons of Thespis. In the early stages of theatricals in this country, the poor stroller met with as many ups and downs in his checkered career as the traveler encounters in a journey on the Camden and Amboy Railroad. Then, nature in her wildest aspect looked—no fields of ripened grain were seen—no whitened sails our lakes or rivers floated o'er; the Indian built his wigwam, kindled his fires, and slew the deer, where now the busy hum of commerce fills the air, and civil war of civilized life tells of our progress in human strife. Amid the scenes of blood, the drama's cause, still onward, holds high her sceptre o'er the land, and temples rise obedient to her call. Her children, too, no longer tramelled by dark superstition's rod, assert their sway, and reign supreme as mimic king or god. When first the players touched our humble boards, no wealthy stars in Thalia's train were seen; but hardship, toil and trouble was their lot, and rugged was their path. Then, the rude wagon on the drama's circuit moved, and bore the player to some distant stand. But now, the act is changed, new scenes are brought to view, and Thespis triumphs here, like Mountain Dew. Behold! Among them now the millionaire is found; and, as the world to wealth gives up the strife, the actor no more cringes on the ground, but forms a cherished link in social life. [This is all of this pretty talk that we can give in this issue of the CLIPPER. Those who desire to pursue the story further, and follow the wild and daring incidents connected with the perils and progress of an actor's life, will find the continuation of this thrilling and all-absorbing romance in next week's CLIPPER, as well as in the succeeding numbers. It may be procured of all news dealers at ten cents per copy].....Probably you never wrote a new play: may be you don't know how. *We* do—or at least we thought we did once. Ah! well do we remember our "first and last appearance on any stage" in the character of an author, or rather dramatist. Knowing that Shakespeare achieved his greatest triumphs in tragedy, and knowing, too, from incidents in our own blood-thirsty career, that slaughter was our *forte*, we built a tragedy in six acts and seven tableaux. Being an influential and highly-seasoned critic, we had no difficulty in finding a manager to take hold of, and produce "without regard to expense," the thrilling tragedy, "by a young gentleman of this city," entitled "The Rampant Rasp, or the Slaughtered Corpse." It was "produced in a style of splendor never before seen upon the dramatic boards;" real blood, even, was procured from our friend Jake Straus' slaughter house, so as to give all due effect to the killing scenes. The house was crowded in the usual orthodox style, "from pit to dome," and everything gave promise of an "unprecedented success." We stood beside one of the wings as the curtain went up and disclosed the "bloody cliff," with heavy villains plotting the assassination of the King's English. The dialogue went on, but the audience seemed cold, and thus early evinced a lack of appreciation and enthusiasm. Presently, close by us, we heard an uneducated supe remark to another gentleman in the same line of business—and they're judges; you must remember—"the chap what writ that play ought to put his head in soak—its a regular beat." "That's so," unkindly assented his superior companion. "They're a damned set of shysters, them paper critics, and don't know no more about gittin up new plays than English supes knows about gittin up a good mob fight." All this, dear friends, in our hearing. Soon the audience began to laugh at what were intended to be the most impressive and horrible scenes in the whole tragedy. They witnessed the wholesale slaughter on the stage with the most unbecoming levity. Our leading man, who impersonated the "Rampant Rasp," was a gentleman who had so identified himself with villainous characters, that, on or off the stage, he was never known to smile; his face would have been a fortune to any undertaker. This villain, even, seemed to have conspired against us, for he actually broke out into a sepulchral laugh in the middle of a dying scene. The audience continued to grow more and more indecorous in their behavior. "Three cheers for the Slaughtered Corpse," cried a young man who had frequently "blacked our boots" in the Bowery, and the cheers were given with a will. The merriment had reached the stage, and everybody was guying the new piece and the new author. In one portion of the play, where the two opposing leaders meet and confront each other, the following beautiful passages occur:

Rasp—Ho! there! unsilaven men, I bid you for to hold.

Ulric (a Peacemaker)—How now, who dares to stop this precious fold?

Rasp—'Tis I, the Rampant Rasp, the Slaughterer of the Main, and planter of the blood-red flag upon the dark domain. Money I want, and money I crave; if you don't give me your bonds, I'll send you all to the grave.

Ulric—Most impecunious cuss, I fear thee not, for on my escutcheon bold there's not a blot. Come one, come all, this rock shall fly from its Southern base as soon as I.- Ha! ha!

Rasp—Take back thy impecunious cuss, thou Gyges thee (*advances threateningly*), thy reeking corse shall fill the earth with glee; thy lantern jaws still lanterner shall decay, and Jay Cooke's bonds shall chain thee day by day. Back, I say, thou bounty-jumping tool, thou vile defamer of female teachers in the public school.

Ulric—What! dread'st thou not the great Ulrickian wrath? Behold! The lion in thy path. (*Tableau, with red fire.*)

This beautiful and impressive scene, this chaste and sublime language only tended to increase the uproar. Cat calls, horns, whistles, and other noisy and unseemly instruments of mirth were heard. Three cheers were given for the tragedians, who laughed their parts outright, and helped to damn the play. The merriment continued—the audience got still livelier as the play progressed—bad eggs began to be laid upon the stage and people; vegetables in season came down with a rush; the wind-up of the play promised to go off with spirit; the wings were filled with people, attracted by the extraordinary effects, doubtless, introduced in the new tragedy; *they* caught the infection, and laughed like hyenas. "Author! author!!" shouted the people in front. "Bring out the young gentleman of this city." These, accompanied with unsavory eggs, unwholesome apples, some pumpkins, etc., "gave proof through the night" that the "Slaughtered Corpse" had been mercilessly slaughtered, and "the young gentleman of this city" irretrievably damned. The police were called in to clear the theatre, and the house was "closed for two nights, to allow of a dress rehearsal of a sensation play," as the manager stated, but really to repair the damage done to the theatre and reputation of the performers by the unsympathetic mob. We have never written a tragedy since, and have never arrived at any satisfactory conclusion as to why we should fail while Shakespeare flourished. However, it opened our eyes to one thing, and that is, that the mere supe's judgment is oftentimes of more value than that of the professional critic. .....This reminds us of a funny joke. Some years ago, if our friends have not got too old to remember it, clubs of young fellows used to celebrate the 4th of July by parading in all sorts of costumes and fancy dresses. Well, we dressed as a clown, once, and Dick Bryan put on the same motley. We, individually, endeavored to carry out the idea of the character by cutting up didoes along the line of march, crying out to the spectators—"here we are, masters," and chucking the gushing things under the chin; in fact, we tried our best to be a funny clown. Dick, on the other hand, although in clown's tights, etc., marched along as if attired in Hamlet's sable costume; he never smiled, never looked at a soul, never ope'd his mouth. This made our duties the heavier, and we cut up like the devil. Dick could stand this no longer, and suddenly turning upon us a withering look, he exclaimed—"Why don't you behave yourself? People 'll take you for a damned fool!" Perhaps some of our readers may be expressing the same opinion now, so to prevent any ill feeling we'll up with the curtain, and go on with the changing scenes of the showman's life.

SIXTEEN YEARS AGO this coming May, two eminent tragedians—one the representative of his art in England, the other the leading actor of his profession in this country—made their appearance in this city, the one to perform at the Astor Place Opera House, the other at the old Broadway Theatre; one was Macready, the English tragedian; the other was Forrest, the pride of the American stage. For some alleged wrong committed against the American while in England some time previously, and of which Mr. Macready was said to have been the leading spirit, some admirers of Mr. F. determined to resent the insult, and when the Englishman appeared at the Astor Place House, he found himself in the presence of a concourse of people who went there otherwise than as friends. An *emeute* followed, which grew to the dimensions of a huge riot; the tragedian was driven from the stage, the tumult increased, the police were inadequate to restore order, the military were called out, the riot act read, but still to no purpose; the riot continued, and had reached such proportions that the soldiers were ordered to fire upon the mob; they did so; thirty souls were sent into eternity, and a large number of persons were wounded. This ended the great theatrical riot; and this ended Mr. Macready's performances in this country, for he at once took passage to England, never, probably, to return to America. He has retired from the stage now, and lives in privacy. Mr. Chas. Kean, since the abdication of Macready, stands at the head of the list of English tragedians; and strange as it may seem, he arrives in this city just at a time when Edwin Forrest, the great American tragedian, commences an engagement at Niblo's Garden; on the 3d of April the American comes upon the scene, and on the 17th of April the English tragedian proposes to appear before us at the Broadway. Let us hope that the scenes at Astor Place in May, 1849, may not be repeated in Broadway in 1865. It will require great caution to keep down a national feeling among the friends of the two tragedians, and to induce all theatre-goers to maintain a "strict neutrality"—especially at this particular crisis in our national affairs, when the city is filled with discordant elements, and when every real or fancied wrong to our institutions is magnified into studied insult to our national pride.

"THE WORKMEN OF PARIS," a highly sensational drama and very French in its construction, was produced at the Old Bowery March 27th, and kept the boards throughout the week. It has not been favorably received by the East-siders, but as well as it deserved, for it is one of those peculiar dramas not suited to the taste of a Bowery audience. The best scene in the whole piece is a representation of a foundry in the second act, and is one of the most natural and lifelike that we have ever seen. The wheels in motion, the wonderful power of steam in giving life and action to all its intricate machinery, were given with a minute-

king passages of the drama occur—the hurling of the drunkard's son among the machinery, when he attempts to defend his mother from her drunken husband. The piece was well played, more particularly the *roles* of the old man by Mr. St. Maur, who was really excellent, and the drunkard's wife, by Miss Devlin, who spoke feelingly, and with a power and force that always thrilled the audience.

MR. AND MRS. CHAS. KEAN, Mr. Cathcart and company arrived in this city March 29th by the Steamship Eagle, from Havana, and are stopping at the Metropolitan Hotel.

JOHN E. OWENS' engagement at the Broadway Theatre will close on Saturday, June 3d, when the regular season at that establishment will terminate. On the 17th of June Mr. Owens will sail for Europe, and is engaged to play at the Adelphi Theatre, London. He will produce his great impersonation of Solon Shingle, and it remains to be seen whether the Londoners will take to it as they did to Lord Dundreary.

MANAGER WHEATLEY gave a *matinee* at Niblo's on the 1st inst., for the benefit of Mr. James Collier, who was lately drafted. On Saturday afternoon next another *matinee* will be given for the benefit of stage manager Vincent, another lucky individual at the wheel.

MISS VIOLA, a lady engaged at the Varieties in the Bowery, broke the cap of her knee one evening last week while performing.

HOPE CHAPEL, well located in Broadway, is advertised as to let for concerts, etc., in this issue.

MISS LUCILLE WESTERN finished a two week's engagement at Niblo's Garden on the 1st; the lady was engaged for this short term to fill up the gap which occurred in Bandman's series of performances. Her speciality of "East Lynne" seems to have been sufficient to carry her engagement through successfully.

"THE CRICKET ON THE HEARTH" is having a lively time of it at the Broadway, still increasing in public favor, and bringing John Owens into still greater popularity. The play runs as smoothly as a professional bounty jumper, while the various parts work together with as much nicety and regularity as the movements of our Union armies. It is a play that we should take our own or some other person's family to see, for it is a touching picture of domestic life, showing the bright as well as the dark side of humanity. A visit to the Broadway is now reckoned among the concomitants of the seeker after sights and scenes in New York.

EDWIN FORREST gives us his masterly delineation of Richelieu at Niblo's Garden to-night. This is one of the grandest impersonations, eliciting the praise of the critic, and the applause of the public.

MATINEES are on the increase. On Saturday last, *matinees* were given at the Olympic Theatre, Niblo's Garden, Broadway, New Bowery, Hippotheatron, Wood's Minstrels, Barnum's Museum, Niblo's Saloon—Gottschalk, Varieties, Heller's Salle Diabolique, and American Theatre. The ladies are the chief patrons of these day entertainments, and no doubt attract full as many of the robustuous sex as the play attracts. Its worth a walk to look in at one of our *matinees*, if only to gaze at the gay plumage of the female birds.

"OIL ON THE BRAIN" has been running finely for four weeks at Wood's Minstrels, and the flow in that direction is not likely to stop for some time yet. The piece is well worked up, and is certainly a novelty on the minstrel boards.

MR. FISK'S "Corporal Cartouche," the new sensation at the Winter Garden, is, as we stated in our last, a success, pecuniarily and artistically. The play is much better performed now than it was during the opening week, and is really deeply interesting. It will be kept on the stage until further notice.

J. B. HOWE, who was recently arrested in this city as he was about to sneak away from an engagement with Mr. Lingard, of the New Bowery, but, through some means, subsequently regained his liberty, arrived in Liverpool on the 18th of March, and on the following day sent a letter to the *London Era*, denying that he was indebted to Lingard; saying that he was engaged at eight *pounds* per week, instead of forty dollars, and that Mr. L. had accepted and performed two of his (Howe's) dramatic compositions, but had forgot to pay for them. He winds up his epistle with sundry flings at this country, now that he is out of it. The facts of the case are these:—Howe was engaged by Mr. Lingard while in England, at $45 per week, for three years, and two benefits each year; he was also occasionally to dramatise a piece for the theatre. As soon as he landed here, he borrowed $200 from Mr. Lingard, who also became responsible for $500 worth of furniture, which Mr. L. subsequently paid. When Howe's engagement commenced, Mr. Lingard advanced his salary, voluntarily, to $50 a week. He had not been playing long before he took one of his benefits, and before three months had elapsed received a second, preferring to take his two benefits that early in the season, as he said he was sadly in want of money. He at different times dramatised several pieces for the theatre, all of which, we learn from Mr Lingard, he deducted from the $700 borrowed money. Mr. Howe, without any notice whatever to Mr. Lingard, took all his wardrobe, dressing-case, etc., from the theatre in a sneaking manner, and was starting away on the steamer to Liverpool when he was arrested by Mr. Lingard for the balance due him, and locked up in jail from Saturday afternoon until Tuesday, when he took an oath that he was falsely imprisoned, that he owed Lingard nothing, and that Lingard was greatly in his debt. He was then liberated, when he immediately took cars for Boston, and the next morning sailed for Europe. We have seen a letter written by Howe to Lingard while the former was in jail, wherein he admits that he is in the wrong, and begs him to be lenient and let up on him. He also states that he has been disappointed, and that he is aware that he has proved a dead failure with the Bowery boys. As to his flings at this "great country," this "land of the brave and the home of the free," as he sarcastically remarks, Mr. Howe should bear in mind that he was always kindly treated here until he deserted his wife some few years ago; she kept her sorrows to herself, and *actually died of starvation in a garret in this city!* If such a man can gain *eclat* in England by his inuendoes against America, we greatly mistake the character of the English people.

GABRIELLE RAVEL & COMPANY are to play an engagement at Niblo's during the coming season we are informed.

DAN SETCHELL sailed this day for California, to play an engagement at Maguire's Opera House, San Francisco.

THE DRAFT.—Among those lucky individuals who gained a prize by the revolving of the wheel last week, were Dan Bryant, J. W. Collier, and L. J. Vincent, of Niblo's; Augustus Maeder, Fred. Maeder, and George Metcalfe, of the Broadway; and Mr. Williamson, of Wallack's.

THAT EQUESTRIAN, THEATRICAL AND MINSTREL AGENCY, over which Frank Edwards presides, is evidently a prosperous institution, as is indicated by his advertisements elsewhere in this issue referring to the New Theatre at Syracuse, N. Y., Messrs. Shimer & West, Heron, the Highwayman, The Gaelic Chiefs, Circus managers and the profession in general. Frank also supplies costumes and all that sort of "plunder."

"PANTOMIME" is one of the principal features at "444." Last week the comic pantomime of "Kim Ka" was produced, and was played as an after-piece during the week, much to the pleasure of the frequenters of that establishment. In addition to "Kim Ka," the usual variety of performances was given, including Spanish dancing by Senorita Jovetta, and *ballet divertissements* by the *corps de ballet* gymnastic exercises by the Delevante Brothers, and niggerisms by Charley White, James Wambold and J. H. Whitney. This week, the comic pantomime of "Don Juan" is produced, with the charming Lizzie Schultze as the gay and festive libertine, Juan. Messrs. Maffit and Bartholomew also play leading parts in the piece.

OCEANA is playing at the Varieties this week in horse pieces, with Gates' champion mare Black Bess.

HOOLEY'S MINSTRELS produce this week at their Bowery Hall, for the first time, a new burlesque in seven acts entitled "Oil Maniacs; or How to Strike Ile," written for this party by J. H. Hayward. Great care and attention has been paid to putting this burlesque on the stage. New scenery, costumes, and properties have been prepared. A host of other attractive novelties will be brought forward introducing all the company.

"O'DONOGHUE," a spectacular pantomime, is to be produced this week at the Hippotheatron, including the full company of gymnasts, acrobats, pantomimists and *corps de ballet* in the cast. The pantomime will be put in the ring in grand style. Eaton Stone is also there.

Dramatic.

MISS FANNY B. PRICE, the brilliant young tragedienne, has been the attraction during the past week at Wood's Theatre, Cincinnati, O. Speaking of this young lady, the *National Union* says—"We were highly pleased with the performances of Miss Price, whom we regard as not only the most promising of our young American *artistes*, but in many respects superior to those of riper years and experience. We can scarcely comprehend how one who is a mere tyro in years should be possessed of so much ability. There is in Miss Price's acting a world of intensity, and her rendition of character is indeed refreshing. A few more years, close attention to study and a fair chance, will see Miss Price on the topmost round of the ladder of fame."

A FULL dramatic company is wanted for a first-class theatre by H. J. Croad, who advertises to that effect in another column.

MISS JULIA DALY, the favorite comic actress, is, we are pleased to learn, about to make her reappearance on the boards. The lady is now prepared to make arrangements through her agent, Warren Edgarton, as per advertisement in another column.

JENNY PARKER played "Camille" at the Academy of Music, Albany, N. Y., March 27th.

HARRY WATKINS and wife commenced an engagement at the Wilmington (N. C.) Theatre March 20th, in the "Hidden Hand."

MAD. METHUA SCHELLER was announced to commence an engagement at the Opera House, Norfolk, Va., on the 3d inst..... Mad. Scheller has been engaged to reappear at the Metropolitan Theatre, Buffalo, in June.

MAD. VIRGINIA WHITING LORINI, whose death we announced in our last, was ill only fourteen hours, and the disease was a violent hemorrhage. She died in the evening, while her lyrical companions in the theatre were giving a performance of "Favorita." She was attended during her short illness by the best physicians in the city. The funeral, which took place the day after her death, was very largely attended by the most aristocratic families. The religious ceremony took place in the cathedral, the music being first class, and the singers accompanied by a fine orchestra. A large number of persons on foot and in *volanti* escorted the remains to the grave yard. Mad. Lorini was but thirty-one years old at the time of her death; and fortunately for her children, to whom she was so deeply attached, her life was insured in this city for a handsome sum. Although the operatic company by this sad event lost its "star," the performances will be continued, with M'lle Castri as the prima donna, though she will not attempt such parts as Norma and Lucretia. Young Amodio has made a great hit as Rigoletto, and Fossati also pleases well. The company was to start for Havana and the United States the end of March.

AT THE ACADEMY OF MUSIC, Albany, the next regular dramatic season commences Sept. 1st. In the interim, the stage manager, Mr. Geo. Ryer, is prepared to make engagements with acknowledged talent of both sexes.

"THE MENKEN" is making dough in the "Land of Cakes," opening in her speciality of "Mazeppa" on the 13th of March, at the Theatre Royal. She was to remain there four weeks. At Glasgow great pains had been taken to produce the spectacle in style. From Glasgow she would go to Liverpool, where she is engaged to play "Mazeppa" for five weeks; at the close of this engagement she will return to Astley's, London, to produce her new piece, the "Child of the Sun," a child of brilliant promise. Adah thinks of returning to New York after the run of the "Child" at Astley's; she will bring her new pieces here, remaining a short time, and returning to Europe in the fall, as she is engaged to play in French at the Theatre du Chatelet, Paris, in December next.....In Glasgow there was great interest manifested to see the "Great Mazeppa," seats being sold for several days in advance. Her Liverpool engagement commences on Easter Monday, April 17th. *Vive la Menken* and her "Child of the Sun."

THE MILWAUKEE (Wis.) Theatre will open for a six months' season on the 1st of May. The place will be under the direction of Mr. T. E. Mills, at present stage manager of the Broadway Theatre, New York. It is to be hoped that the Milwaukeeans will keep their Mills going in a lively manner.

AT THE COLUMBUS (O.) OPERA HOUSE business last week, says our correspondent "Joe," "was fair, but by no means as good as the week previous. This probably is owing to the style of pieces we have had of late, which were nearly all dramatisations. The plays were 'Cudjo's Cave,' 'East Lynne,' 'Jack Sheppard in France,' etc. We have also been favored with the 'Duke's Motto,' which was quite an improvement on those above enumerated. Miss Denin has, however, altered the play much from the original text. Her impersonation of Lagardere was excellent, and called forth frequent bursts of applause; Mr. Sam Ryan supported Miss Denin with good effect. It seems to me that a lady possessed of the talent that Miss Denin has would obtain a more select *repertoire*; if she did, I am sure her success and popularity in the theatrical firmament would eclipse many of our stars whose ambition has placed them above their talents. The leading man, Mr. Evelyn Evans, and Mr. James Lewis, the low comedian, have been unable to appear for some time on account of sickness. Mr. Stephens is also laid up with rheumatism, and is unable to appear; he is a valuable member of the company, and his services can ill be spared by the management. On April 3d Mr. James Lewis takes his benefit, when Mr. Lewis will appear as Solon Shingle. 'Aladdin' is underlined as shortly to be produced."

THE WEBB SISTERS arrived at their home in Brooklyn last week, after an extended starring tour through the West and Southwest, as far as New Orleans. At the latter place, Miss Ada was taken seriously ill with the typhoid fever, and could not fulfil her New Orleans as well as many other engagements. For several weeks she was so low that her death was daily expected. Gradually, however, she rallied, and was at last able to be moved and brought to her residence in Brooklyn, where she is at present. After a little rest, these talented and popular artists will be prepared to start out on a starring tour.

"THE PEEP O' DAY BOYS" was performed three nights last week at the Holliday Street Theatre, Baltimore, to fine houses. Mrs. D. P. Bowers sustained the character of Kathleen, assisted by Mr. J. C. McCollom as Harry Kavanaugh, and the balance of the company. On March 31st, Mrs. Bowers took her farewell benefit, on which occasion she appeared as Bianca, in "Fazio," and also as Juliana, in the "Honey Moon;" Mr. McCollom as Duke Aranza, and Mr. Bishop as the Mock Duke. Notwithstanding the inclemency of the weather, there was, says "Occasional," "a fine audience present, who expressed themselves highly pleased with the performance. On April 1st, much to the regret of the amusement-loving community, Mrs. Bowers concluded her highly successful engagement at this house. Mrs. Bowers is succeeded this week by Maretzek's Italian Opera Troupe, producing on April 3d, for the first time in this city, Verdi's latest opera, 'La Forza del Destino,' and on the 4th, 'Fra Diavolo.'"

MISS LAURA KEENE and company produced "The Workmen of Baltimore" at the Front Street Theatre, Baltimore, last week, and drew fine houses. The play was produced with the same cast as on its former production, and was attended with the same success as before.

AT WOOD'S THEATRE, Chicago, the drama of "Guy Mannering" was produced, with all the original music, on March 23d. On the first night's representation, our correspondent, "Argus," says, "the house was crowded to its utmost capacity, every inch of standing room being occupied, and since that time the audiences have been equally large. The piece has been placed on the stage with the greatest care, and the music has been admirably arranged and is executed in first-class style under the leadership of Mr. George Stevens. In order to give greater effect to the glees and choruses, Messrs. Rickey, Smith and Sloan, three of the best vocalists, have been especially engaged. Their singing of the beautiful glee, 'The Winds Whistle Cold,' is very fine, and never fails to secure a hearty round of applause. The cast is a very powerful one and includes the entire strength of the company, with the exception of Mr. Frank E. Aiken. Mr. C. A. McManus gave a very spirited rendering of the part of Harry Bertram. Dominie Sampson was excellently personated by Mr. John Dillon. Bradley's Dandie Dinmont was not a very satisfactory performance, although it seemed to take immensely with some portions of the audience. His make up was not in good taste, and he was too boisterous throughout. Mrs. Perrin lacks the necessary stature to be effective as Meg Merrilles, but this was forgotten when she drew herself up to her full height and denounced Glossin and Hathwick in withering terms for their perfidy to the heir of Ellangowan. In the death scene, which was terribly real, Mrs. Perrin showed herself fully equal to the best of those who have made this part a speciality. Miss Jennie Hight was gay, light, and spirited as the vivacious Julia Mannering, while Miss May Howard sang sweetly and played pleasingly as Lucy Bertram. The other parts were well filled by Mr. Rogers, Mr. Little, Mr. Price, Mr. A'Becket, Mrs. Stoneall, Mrs. Axtel and Miss Campbell."

MR. FRANK DREW occupied the boards at Wood's Theatre, Louisville, last week. "The Streets of New York" was presented on March 27th. The house was crowded and the play was well received.

MISS MAGGIE MITCHELL has been playing a most successful engagement at McVicker's Theatre, Chicago. The sensational drama of "The Pearl of Savoy" was produced on March 27th, to a crowded house. Our correspondent "Argus" says:—"That Miss Mitchell's rendition of the part of Marie is more dramatic and in some scenes even more effective than her 'Fanchon.' She sung admirably and danced with the greatest spirit, receiving a most decided encore each evening. It is too late in the day to refer at any length to Miss Mitchell's talents as an actress, for she is really a very great favorite wherever she goes. This arises from the fact that she is natural and life-like in all her personations. Mr. Nagle was good as Lonstalch and Mr. F. F. Mackey's Commander was all that could be desired. Mrs. Marble was noble and dignified as the Marchioness. Her costume was rich and most appropriate. The drama of 'Little Barefoot' is in preparation."

CROSBY'S OPERA HOUSE, Chicago, is to be opened on the 17th of April with a grand flourish of trumpets, and a first-class opera troupe imported to that city by Impressario Grau. The auditorium is most beautifully fitted up. The stage is large and in excellent proportions so that this opera house will take rank with the very finest in the country. No expense has been spared in the upholstering and fittings, and the roof is a triumph of frescoe art. As the opera company who are to assist at the inauguration are among the first artistes in the country, the 17th is looked forward to with great interest by the music loving portion of the Garden City.

MR. FRANK LAWLER and Mrs. Emily Jordan were the stars last week at Griswold Opera House, Troy. They opened with the drama of "Aurora Floyd" and, notwithstanding the inclemency of the weather, drew very good houses. Mrs. Jordan was very clever as Aurora Floyd. Mr. Frank Lawler sustained the part of John Mellish with credit to himself, and, says our correspondent, "Mose," "displayed talents as an actor of a very high order. The whole piece throughout was well sustained by the stock company. Friday evening, March 30th, was set apart for the benefit of Mrs. Emily Jordan, on which occasion 'Leah the Forsaken' was performed, with the after piece of 'Barney the Baron.' Mrs. Emily Jordan appeared as Leah, and Frank Lawler as Joseph. Between the two pieces Mr. Frank Lawler recited 'Shamus O'Brien.' The 'Octoroon' is underlined for this week."

THE MARTINETTI TROUPE OF PANTOMIMISTS have engaged Kate Fisher's Newark, N. J., Theatre, and was to commence there on the 3d inst., to remain one week.

AT KATE FISHER'S NEWARK, N. J., THEATRE, business has been good of late. "Cherry and Fair Star" was produced on March 27th. Kate Fisher appeared as Cherry, and, says a correspondent, was very good. On March 29th, the "Cataract of the Ganges" and "Family Jars" were played, with the manageress as Zamine. The trained horse Wonder was introduced in the first piece. On the 30th, "Dick Turpin" and the "Three Guardsmen" were produced. On the 31st, Miss Fisher was up for a benefit and was to play the "Female American Spy," with Wonder in the cast. The season was to close on the 1st inst, and the company was to go to Trenton for four nights, and Paterson three nights.

"THE INVINCIBLES" held possession of the Park Theatre, Brooklyn, up to Friday, 31st ult., when the "Irish Heiress" replaced them, the fair Hibernian being followed by a delegation from Scotia under the leadership of one Macbeth, "ye Thane of Cawdor." "The Invincibles" did not prove to be as attractive as expected. There was one reason for it; instead of pink tights, their nether limbs were hid under leggings, and this did not suit the sweet youths who patronize all sensation pieces in which the *ballet* is a feature. The "Irish Heiress" (Boucicault's poorest play, by the way) was performed to the poorest house of the season; a stormy night, no doubt, was the principal cause. The piece was but indifferently played. Conway's Sir William Davenant was the best personation. On April 1st, Mr. and Mrs. Conway appeared in "Macbeth." "Leah, the Forsaken," is on the bills for this week, and a new local drama is in preparation.

GOTTSCHALK and Wehli had a trial of skill over in Brooklyn last week, the former presenting the best team of artists, and the latter drawing the best house. Gottschalk and Sanderson play splendidly together, and they took the house by storm. Wehli, however, euchred the pair on a lone hand. His left-hand performances were up to the mark of Tom Sayers, as far as the powerful effect produced is concerned. Gottschalk had a grand finishing-up benefit at Brooklyn on Saturday, April 1st, and after securing the honors and the odd trick, won the game. He is off to the gold regions.

LIEUT. HUTCHINSON, formerly an actor but now of the 125th Reg. O. V. I., situated at Johnson's Island, Sandusky, Ohio, has been giving dramatic readings for the benefit of the needy families of soldiers in Sandusky, Ohio. The third of these series took place March 27th, when the lieutenant read the first three acts of "Macbeth" entirely from memory, dispensing with the use of the desk.

LEO HUDSON has been performing the past two weeks to most excellent houses at the National, Cincinnati. On March 28th she appeared in "Rookwood" to a crowded house, and her success has been a marked one. From Cincinnati Leo goes to Chicago for one week.

MADAME ZAVISTOWSKI is a great favorite in Cincinnati, as will be seen by the following notice which we clip from the *Gazette* of that city of March 22d:—"Madame Zavistowski will appear as the 'French Spy,' which one of her admirers thus correctly describes: Her every look, gesture and action are indicative of the great *artiste*, and emanate from a highly intellectual conception of what the author intended. Her 'Spy' is not a vulgar, muscular, coarse, physical effort, but a crowning perfection of the poetry of motion—an elaborate triumph of pantomimic art. In grace, ease, elegance and lightness, she has no superior, and as the successor of 'Celeste,' she is entitled to her mantle and fame."

MR MCKEE RANKIN was playing a star engagement last week with Bidwell and Pike's company at Deering Hall, Portland, Me. On the 1st inst., he appeared as Robert Landry in the "Dead Heart." He remains this week and was to produce on the 3d inst. L. R. Shewell's version of "The Workmen of Paris."

OF PITTSBURGH amusements our correspondent "Idaho" writes us again, and, under date of March 31st, says: "Edwin Adams is still drawing large and appreciative audiences to the theatre. On the 27th and 28th he produced 'Enoch Arden' in good style, was well received on both occasions, and was admirably supported by the stock. On the 29th he played 'Wild Oats' for the second time during his stay, and kept the whole house in one continued roar of laughter. It is a wonder to me that he don't attempt genteel comedy oftener than he does, as he never fails to delight his audiences, and is certainly immense. On the 30th 'The Robbers' was played, with 'Who is Governor' for the afterpiece; and to-night, for his farewell benefit, he offers 'The Lady of Lyons' and 'Enoch Arden.' On Saturday afternoon there is to be a complimentary benefit to Mrs. C. J. Foster, which I hope will prove highly successful, as every member of the stock is working like a beaver in the disposal of tickets. On April 3d our *petite* little actress, Mrs. Ettie Henderson, makes her appearance as the 'Little Barefoot.'"

MR. J. M. BOUGHTON, treasurer of the Metropolitan, Buffalo, took a benefit on March 27th, and it was a great success. A correspondent says: "Madam Scheller delayed her departure to play for him, and Miss Jean Hosmer consented to issue forth from her retirement and appear as Lucretia Borgia. Since the death of her sister she has refused all engagements and lived for nearly a year in the strictest seclusion. She now resumes her professional duties at an early date. In "Lucretia Borgia" she was excellent.

MISS EMILIE MELVILLE and Mr. G. C. Charles were playing at Glenn's Opera House, Norfolk, Va., last week. On March 31st, Miss Melville took a farewell benefit and appeared as Captiola in "Hidden Hand." Mr. Charles appeared as Paddy Miles in "The Limerick Boy." The engagement of these artists terminated on the 1st inst. Managers wishing to secure the services of Miss Melville and Mr. Charles can do so for six or more nights, as will be seen in an advertisement in another column.

"THE WORKMEN OF PHILADELPHIA" continued the bill of attraction last week, at the New Chestnut, Philadelphia, and was given on the 1st at a *matinee* to a crowded house, the passage way even being occupied. These *matinees* are a fixed fact at the New Chestnut, the ladies turning out largely at each day performance, and where they go the men are sure to follow. This last sensation drama is extremely well placed upon the stage, and pretty fairly played. It will probably be withdrawn sometime this week, to give place to "Uncle Tom's Cabin."..... Miss Helen Western did not appear at Mr. Baker's benefit, in accordance with the announcement, having telegraphed to Mr. B. that she was "indisposed."..... Mrs. D. P. Bowers is underlined for an early appearance.

VESTVALI commences her engagement at the Walnut, Philadelphia, on the 3d, appearing as Gamea, in Mme. Julie De Marguerite's dramatisation of "The Hebrew Fortune Teller." The theatricals are quite lively in the Quaker City, and Vestvali's handsome figure will probably help to count up a handsome figure as the result of her engagement at the Walnut.

SOME OF the "typos" of Philadelphia, having organised a "Dramatic Association," gave a performance on the 25th ult., at Sanford's Opera House; the male performers are said to be journeymen printers; the ladies, professionals. The performance is represented as having been quite a success. Why not? Some of the most brilliant stars that have appeared in the theatrical firmament "stuck type" when they first got "stage struck," and owe a great deal of their success to ideas gathered in the composing room. At the next performance of the "type stickers" a compositor on the Philadelphia *Sunday Time*, is to attempt the *role* of "Hamlet."

EDWIN ADAMS, who is engaged for a brief term at the Arch, Philadelphia, opens on the 3d, in "The Marble Heart." Mr. Adams has a host of admirers in that city.

MESSRS. BIDWELL & PIKE, lessees of the Portland, Me., Theatre, advertise in the CLIPPER that they are prepared to engage stars on liberal terms.

M'LLE MARIETTA RAVEL was to have closed her very successful engagement at the Cumberland Theatre on the 1st inst., and was then to proceed to Troy, there to commence a two week's engagement at Griswold Opera House on April 10th. The lady's performances prove to be exceedingly attractive wherever she appears.

IN CINCINNATI business has been very good with the theatrical managers. Our correspondent, "Gorgias," writing on March 31st, says: "At Pike's the Warren Combination are in their last week. On Saturday afternoon last, M'lle Christine Zavistowski took her benefit and played the 'French Spy' to a crowded house. On March 29th, Miss Kate Singleton took a benefit, playing the Duchess in 'Faint Heart,' and the Warren Combination in the 'Breach of Promise.' On April 1st, Mr. Lanagan took a benefit, producing 'The Poor Gentleman.' Harry Langdon opened on the 27th ult., as Charles Surface, and is engaged for the leading business. His wife, Annie Senter Langdon, plays the leading lady; also, Junius Brutus Booth commences an engagement on April 3d.....At Wood's, Zoe commenced an engagement on March 27th, appearing in 'The French Spy,' and had to obtain her dress from Mrs. S. B. Duffield and Mary McWilliams, as her wardrobe had been detained by the late freshet. We never saw her looking better, nor have we seen her playing so well before. Ed. Lay's Mohammed is a very artistic piece of acting, the make up being splendid. Harry Hudson's Col. De Courcy was well dressed and nobly played, his fight for the flag with Mohammed, at the end of the first act, elicited round after round of applause. Sidney Smith as Tony, was very funny.....At the National the fair Leo Hudson still draws large audiences to witness her in the legitimate dramas of 'Mazeppa' and 'Dick Turpin.' Lingham and Loveday are excellent in their respective parts..... Sam Ryan and Kate Denin are the stars at Wood's, next (this) week."

SWEATMAN AND SCOTT'S COMPANY, which was performing at the Savannah Theatre, backed out when the new company arrived. The company consisted of Lottie Howland, La Belle Louise, W. P. Sweatman, M. Ainsley Scott and Master Clark. A portion of the company joined the forces at the theatre. On the 3d of April the Sweatman party was to open St. Andrews Hall.

MISS LOTTA, the California actress, commences an engagement at the Front street Theatre, Baltimore, on April 18th. She is now under the management of B. E. Whitman, and managers wishing to secure her services for one or two weeks will address her agent care of this office.

MR. HARRY RIVERS, the popular walking gentleman, is at present engaged at the Metropolitan, Indianapolis. On March 23d, he appeared as Baron Steinfort in "The Stranger" and, it is said,

were greeted with a very large audience and created quite a furore by the excellence of their performances. The hall was crowded every evening.

ARLINGTON'S Minstrels closed an excellent season in Chicago on March 30th. They performed for a week to good business.

DUPREZ AND GREEN'S MINSTRELS will be in Troy, N. Y., on April 6th.

BANJO players and Ethiopian dancers of skill are much in demand, so that those who intend adopting these as professions should not fail to read "the best works by the best masters," nor should they neglect to read J. Bogan's advertisement in another column.

WILL Mert Sexton send his address to Tom Briggs, care of the CLIPPER office?

DUPREZ & GREEN'S MINSTRELS show at Lockport, N. Y., on the 20th inst.

ARLINGTON'S MINSTRELS perform in Lockport, N. Y., on the 21st inst.

JOHNNY PIERCE has been engaged to join Morris & Wilson's party at St. Louis.

SAM SHARPLEY'S IRON-CLADS are holding forth at the Maryland Institute, Baltimore, all this week.

COTTON & MURPHY'S MINSTRELS have possession of Andrews Hall, Boston, this week.

DUPREZ & GREEN'S MINSTRELS closed the month of March at Hartford, Ct., where, notwithstanding it "went out like a lion," they did a good business. Manager Duprez, like a good general, has recruited his forces for the Spring campaign, having secured the services of Jose Saratagua, the accomplished cornetist; Augus Asche, the well-known clarionetist and violinist; and Joseph Blakesleo takes the position of Fleming Adams, who resumes his position as a musician. Frank Eritta is also to join the company in a few days. The present week will be filled up between Springfield and Utica on their course westward.

HOOLEY'S MINSTRELS continue to please the Brooklynites with their laughable negro eccentricities. Several acts are produced this week for the first time in that city.

Miscellaneous.

TONY PASTOR'S COMBINATION TROUPE is advertised ahead as follows: Williamsburgh, L. I., April 5th and 6th; Hudson, 7th and 8th; Newburgh, 10th and 11th; Poughkeepsie, 12th and 13th; Norwalk, Ct., 14th; Danbury, 15th; Bridgeport, 17th; and New Haven, 18th and 19th.

THE PEAK FAMILY OF BELL RINGERS were billed to commence in Pittsburgh on the 3d inst., and remain one week.

PANORAMA CANVAS, already prepared for painting pictures thereon, is advertised as for sale cheap in another part of this issue.

NEW ARRIVALS from England are expected by Horatio C. Croad, for whom he is agent. See advertisement.

WE HOPE the citizens of New Haven will take no offence when Alf Burnett "makes faces" at them in Music Hall, April 3d and 5th.

A PROPERTY man, leader of orchestra, and *danseuse* can obtain employment in their different *roles* by applying to Horatio J. Croad, as per advertisement.

LIEUT. COL. HOMER B. SPRAGUE lectured in Music Hall, New Haven, Ct., March 30th, on "Life in Rebel Prisons," for the benefit of the Sanitary Commission.

M. JOHN DENIER, the intrepid gymnast and well known rope ascensionist, made an ascension on the 1st inst. at Concert Hall, Brockport, N. Y. He also appeared in his horizontal bar act. He was assisted by Lizzie Mitchell, *danseuse*; P. Van Wheeler, pianist; Frank L. Hope, gymnast; Mast Willard Sharpstone (his first appearance in public), in a double act of tumbling with Frank L. Hope; and W. Beaumont Duhring, pantomimist.

P. T. BARNUM lectured in New Haven, Ct., on March 28th, on the "Art of Getting Money."

SIMMONS, the conjuror, and Farini, the rope walker, have been astonishing the Chicagoans by their performances.

MELL CROWE, the gymnast, is at present traveling with Henri Denier and J. T. Chesley's War Show through Massachusetts. Mr. Crowe does the trapeze act, Mr. Denier the tight rope; and Walter Kittredge balladist. The company was to be at Newton Corner April 1st and 3d, and Waltham 4th and 5th.

MANUEL'S masquerade came off at the Griswold Opera House, Troy, N. Y., March 27th. Pecuniarily it proved a failure, otherwise it was a success. The most prominent characters were Hamlet, Ophelia, Shylock, King and Queen, besides the gipsies, highwaymen, peasant girls, daughter of the regiment, tamborine girls, highlanders, and every species of animals.

MR. FRANK DONALDSON, with a combination troupe, has opened the Tabernacle in Court House Square, Indianapolis, and is doing a good business. The company consists of Emma and Edith Whiting, Jonathan Jack the dwarf, Sig. Xemini, formerly with Cubas, Jenny Sylvester, Clark Gibbs, and Miss Lizzie Donaldson. Frank Bosworth is stage manager.

HARRY MACARTHY, who was reported dead, was at the Teatro Villanueva, Habana, on March 19th, giving a miscellaneous entertainment, assisted by Prof. Charleston and Mrs. Lottie Macarthy. Mr. Macarthy is called in the bills the Arkansas Rebel comedian, and author of the national songs of the Confederacy. We presume he intends to stay in those places where his Confederate songs are appreciated.

HARRY LESLIE made a daring rope ascension on March 27th, across one of the public streets of Buffalo. He performed several feats on the rope with an ease and daring worthy of Blondin himself. We understand that Mr. Leslie intends to make a number of excursions across the Niagara River during the coming summer, on his rope.

AMONG the many amusement halls now sought after and occupied by professionals, are the following: Corinthian, Rochester, N. Y.; Sawyer's, Geneseo, Ill.; Concert, Pittsburgh, Pa.; New City, Providence, R. I.; Dewitt, Ypsilanti, Mich.; Royce, Bloomington, Ill.; Jackson, Jackson, Mich.; Sanford's, Philadelphia; Washington, Williamsburgh, N. Y.; Hope Chapel, New York; etc.

ARTEMUS WARD is still upon his winding way, winding up in his usual winning way, at Springfield, Ill., on the 3d inst. He is announced to bloom at Bloomington on the 3d, Peoria 4th, Galesburg 5th, and Burlington, Iowa, on the 6th. Artemus threatens to pop in humor as well as they can our roast beef, there is a delightful time in store for them.

THE MAGIC APPARATUS, formerly belonging to Eugene Dazzle, has been consigned to the Lubin Brothers, the expert magic apparatus manufacturers, who will dispose of the same on advantageous terms.

EMMA HARDINGE lectures the people of Philadelphia on the 4'h, 10th, and 13th inst. Subject—"America and her Presidents." Whether Emma will touch upon our Vice-Presidents is a question: she may not consider it a wise precedent so to do, at this particular junction, when "Andy" is so indisposed and incoherent.

ONE of our reverend brothers has taken for the text of a lecture, the question—"When are the People Wise, and When are they not Wise?" It's not exactly a conundrum, but we may be excused for answering the brother's query by saying—When they are other wise.

"GREAT ORGAN."—A "great organ," on the plan of that which created so much talk in Boston, is to be opened in Philadelphia on Easter Monday, 17th inst. The "great organ" will be operated upon by Professor Thunder. When the Thunder stops, Professor Cross, said to be a very pleasing player, will try the capabilities of the "great organ."

CARD.—EDITOR CLIPPER.—You would greatly oblige me by publishing the following in your paper: As several bills, arising from my concerts around the country have been sent to me, I beg leave to state that all such should have been presented to Signor E. Muzio, my Impressario. The programmes and posters have distinctly stated *that I was engaged by said Signor Muzio.*

Yours, respectfully, L. M. GOTTSCHALK.

New York, 31st of March, 1865.

CHASE & NEWCOMB'S GRAND MUSEUM OF ART was at Newark, N. J., last week, and remains this week. Next week the show exhibits at Trenton, N. J.

THE DOBSON BROTHERS, teachers of the banjo, advertise in this issue of the CLIPPER to furnish parties out of town or in the army with their professional banjos; also, to send written instructions for the banjo. See advertisement for a list of performers who use their instruments.

Amateur.

G. W. JONES will be the recipient of a testimonial at Hope Chapel, on April 5th. The Hawthorne Dramatic Troupe (Burton D. A.) will perform on this occasion, and a good bill is offered.

THE BOONE FAMILY, assisted by Mr. James Deegan, Irish Comedian, C. L. Goldey, comic vocalist, Miss Tennedick, Mr. J. Tobin and others gave a very acceptable entertainment on Friday last, at 338 8th avenue.

Foreign Dramatic and Show News.

AT THE PRINCESS' THEATRE, London, a farce called "An Ample Apology" was produced March 13th. It is said to be translated from the French by Mr. G. Roberts. This same farce was produced at the Arch-street Theatre, Philadelphia, in 1862, by John S. Clarke, and was then called "Smashington's Coat." It was then claimed as original by Mr. McClees, the well-known photographer of that city, and was said to have been written *expressly* for Mr. Clarke. It now turns out to be an old French farce. It has been very favorably received at the Princess.

"THE WOMAN IN MAUVE," a new sensational piece, written by Watts Phillips, was produced at the Haymarket Theatre, London, March 20th, under the direction of Mr. Sothern.

MR. AND MRS. DION BOUCICAULT were announced to commence an engagement at the Princess' Theatre, London, March 27th.

MR. AND MRS. DION BOUCICAULT were announced to commence an engagement at the Princess' Theatre, London, March 27th, opening in the new Irish drama of "Arrah na Pogue."

JACKSON HAINES, the well known skater, was at last accounts at St. Petersburg, where he was giving skating exhibitions before the Emperor and his family, and also gave public exhibitions on the Neva, near the Winter Palace. By invitation of the American consul at Cronstadt and the Russian naval officers there—many of whom had been to this country—he drove on the ice across the gulf from St. Petersburgh to the former place. Here he was presented with a gold medal set in diamonds. At Moscow, an arena, big enough to seat five thousand people, has been built expressly for his exhibitions. At St. Petersburg, on the 22d of February, he gave an exhibition, and by special permission of the Emperor he had the American flag floating over the little house on the ice which he used for a dressing room.

AMUSEMENTS.

OLYMPIC THEATRE.

Doors open at 7.....TUESDAY, APRIL 7th, 1865, Commencing at 7½

The old English Comedy of
TIME WORKS WONDERS.
FRIDAY, APRIL 7th,
BENEFIT OF
J. H. SELWYN,
(Stage Manager),
on which occasion will be performed
for the first time here
TOBIN'S Comedy of
THE HONEY MOON.
In active preparation,
A GRAND FAIRY SPECTACLE,
entitled
THE SLEEPING BEAUTY,
and which will be presented in
Magnificent Style.

CIRCUS.

For Sale, all of RIVERS & DERIOUS' CIRCUS CUTS AND HOGRAPHS, large and small. Cheap for cash. To be seen BOOTH'S Printing Office, New York.
1t* RIVERS & DERIOUS,
1700 Locus street, Philadelphia.

C. DAVENPORT,

IRISH COMEDIAN, VOCALIST, AND JIG DANCER.
Managers wishing nights with this young and talented Artist, please address his Agent,
4* T. W. KEENE, Clipper Office.

AMUSEMENTS.

BARNUM'S AMERICAN MUSEUM.

AFTERNOON AT 3, AND EVENING AT 7½.
STILL ANOTHER
NEW AND ROMANTIC DRAMA,
which will be performed
FIRST TIME IN AMERICA,
attractive in all the peculiarities of the histrionic art, entitled,
MAREMMA OF MADRID;
OR,
THE MAN, THE SPIRIT, AND THE MORTAL.

SPLENDID SCENERY, ELEGANT COSTUMES, CHARMING MUSIC,
and every appointment to secure the
MOST TRIUMPHANT SUCCESS.
EXTRAVAGANZA DANCE, BY TONY DENIER.
MORNING AT 11,
The most amusing exhibition ever presented,
PUNCH AND JUDY,
by a celebrated Professor from London.
PROFESSOR HUTCHINGS, LIGHTNING CALCULATOR.
GIANTESS, FAT WOMAN,
WOODROFFE'S BOHEMIAN GLASS BLOWERS,
TWO GLASS STEAM ENGINES IN MOTION.
FIFTY LIFE SIZE MOVING WAX FIGURES,
Wax Figure, from life, of the Rebel Incendiary and Spy,
ROBERT C. KENNEDY.
CIRCASSIAN GIRL, DWARF, ALBINO BOY, LIVING OTTERS,
GRAND AQUARIA, A MILLION CURIOSITIES.
Admission 30 cents; Children under ten, 15 cents.

WINTER GARDEN.

ON SATURDAY EVENING, APRIL 3d,
and every evening until further notice, will be presented, under the direction of Mr. J. G. HANLEY,
THE GRAND MILITARY DRAMA
written for this theatre by Mr. S. R. Fisk, and entitled
CORPORAL CARTOUCHE;
OR,
THE FORLORN HOPE.
With New and Splendid
SCENERY, MUSIC, AND APPOINTMENTS.
MR. HENRY PLACIDE,
will appear in the character of
CORPORAL CARTOUCHE,
A SOLDIER OF NAPOLEON.
To give perfection to the cast, engagements have also been effected with
MR. C. W. CLARKE and MISS ADA CLIFTON.
Doors open at 6¾. Commence at 7½.
Seats may now be secured.

BROADWAY THEATRE.

CROWDED EVERY NIGHT.
31ST WEEK OF MR. JOHN E. OWENS.
FOURTH WEEK OF HIS UNEQUALLED PERSONATION OF
CALEB PLUMMER,
Now attracting the greatest audiences of the season, and winning from judgments of "wisest censure" unstinted praises as
THE PERFECTION OF ART.
Every Night and on Saturday Afternoon,
DOT;
OR, THE CRICKET ON THE HEARTH.
SATURDAY AFTERNOON, April 8, AN OWENS' MATINEE at 2 o'clock.
Seats for the Matinee secured now.
Mr. and Mrs. CHARLES KEAN (Miss ELLEN TREE.)
will appear April 17th. 52

THE HIPPOTHEATRON, Begins at 8.
NEW YORK CIRCUS.
Fourteenth street, opposite the Academy of Music.
MONDAY EVENING, April 3d, and every evening of the week.
GRAND MATINEES ON WEDNESDAY and SATURDAY at 2½.
First production of the New Grand Spectacular and Comic Pantomime of the Fairy Prince
O'DONOUGHUE;
OR, THE WHITE HORSE OF KILLARNEY,
which has been months in preparation and will be produced on a scale of unprecedented splendor and lavish display.
GRAND CORPS DE BALLET AND GORGEOUS EFFECTS.
THE GREATEST OF THE AGE and the
TRIUMPH OF THE ARENA.
For full particulars, see small bills.
The Mammoth Pantomime will be preceded at each peformance by EQUESTRIAN, GYMNASTIC AND ACROBATIC PERFORMANCES, in which
EATON STONE!
and the STAR COMPANY appear.
SEATS SECURED SIX DAYS IN ADVANCE. 52

NEW BOWERY THEATRE.

Sole Proprietor.....MR. J. W. LINGARD.
Stage Manager.....MR. N. B. CLARKE.
LAST FOUR NIGHTS OF THE GORGEOUS SPECTACLE OF
THE GAELIC CHIEF.
Nightly attracting crowded and delighted audiences. Mr. Walter Grisdale, Geo. Brooks, Marden, Thompson, Glassford, Miss Annie Hyatt.
FRIDAY, APRIL 7, 1865.
BENEFIT OF
MR. GEORGE BROOKES,
A MOST ATTRACTIVE BILL.
FOUR PIECES.
THE BAND OF CRIME,
BROTHER BILL AND ME,
and the ever popular A NEW DRAMA,
JACK SHEPPARD, with the Novelty of
THREE JACK SHEPPARDS,
and
THREE BLUESKINS.

NIBLO'S GARDEN. Begins at 7½.
Lessee and Manager.....WM. WHEATLEY.
MR. WHEATLEY is happy to announce that he has been able to effect a limited engagement with
EDWIN FORREST,
who will appear on MONDAY EVENING, APRIL 3, in his great impersonation of
THE CARDINAL DUKE,
in Bulwer's powerful and romantic play of
RICHELIEU,
supported by the Full Company.
Tuesday, second night of EDWIN FORREST.
On Wednesday, April 5th, the Grand Romantic Spectacular drama, entitled the
CORSICAN BROTHERS,
as performed at this Establishment with the greatest eclat to CROWDED AND BRILLIANT AUDIENCES.
.....Wm. Wheatley.
The Twin Brothers
The Scenery, Appointments, and Harlequinade, all New and of Great Splendor.
SEATS SECURED SIX DAYS IN ADVANCE. 52

FOX'S OLD BOWERY THEATRE.

Lessee, Director, and Manager.....G. L. FOX.
REVIVAL OF THE GREAT AMERICAN DRAMA, WITH ALL
THE ORIGINAL EFFECT,
"UNCLE TOM'S CABIN,"
IN 5 ACTS, 12 TABLEAUX, AND 30 SCENES.
MRS. G. C. HOWARD
has been engaged, and will appear in her original and
INIMITABLE PERSONATION OF TOPSY.
Mr. G. L. Fox as Phineas Fletcher and Deacon Perry; Uncle Tom, J. McCloskey; St. Clare, C. Foster; Marks, C. K. Fox; George Harris, H. D. Guion; Legree, St. Maur; Gumption Cute, H. Chapman; Eliza, Miss R. Denvil; Eva, Little Ella Chapman; Ophelia, Mrs. H. Chapman; Cassy, Mrs. S. Wilkins.
During the drama, the celebrated songs, "ISE SO WICKED" and "EVA TO HER PAPA."
Previous to the piece, overture—"UNCLE TOM'S CABIN"—Leader, A. Tyte.
Owing to the length and moral importance of the play, no other piece will be performed with it.

WOOD'S MINSTREL HALL,

514 BROADWAY,
Opposite St. Nicholas Hotel.
Proprietor, &c.....HENRY WOOD.
Doors open at 6½, Performances Commence at 7¾ o'clock.
FIFTH WEEK OF THE GREAT SENSATION BURLESQUE.
THE GREATEST HIT EVER MADE.
Houses crowded nightly with the elite of the city to see Charles Gayler's Great Burlesque of
PETROLIAMANIA; OR, OIL ON THE BRAIN.
NEW SCENERY, by GASPARD MAEDER.
Scene 1st—WILLIAM ST., MERCHANTS' EXCHANGE, &c.
Scene 2d—A CAVE; PETE'S ANTE-CHAMBER. Scene 3d—SWAMP ANGEL CREVICE. Scene last—PETROLIA.
Received nightly by delighted audiences with
ENTHUSIASTIC APPLAUSE.
Previous to the Burlesque,
A GRAND MINSTREL PERFORMANCE.
RUNNING THE BLOCKADE, DEAF AS A POST, &c.
BY WOOD'S MINSTRELS.

HELLER'S SALLE DIABOLIQUE,

585 BROADWAY, opposite Niblo's Garden.
MONDAY, APRIL 3, 1865,
AND FOLLOWING EVENINGS.
PRODUCTION OF NOVELTY.
First performance of the new "spiritual" sensation invented by Mr. Heller, which fairly puts into the shade everything yet attempted by the Davenport Brothers, or by any so-called spiritual conjurors, entitled
THE SPIRIT-SACK;
THE SPIRIT-SACK;
OR,
A MAN SEALED UP
IN A BAG FULL OF GHOSTS.
"Skill is nothing without sack."—FALSTAFF.
AND
FIRST NIGHTS
OF
HELLER'S SEVENTH PROGRAMME OF MAGIC,
which, among other wonders, will include
ARTILLERY PRACTICE WITH A PARROT GUN,
introducing the last curiosity of invention.
HELLER'S NEW VAPORIZER.
ALSO,
PRINTING AS IT WILL BE IN 1965.
AND A
STRANGELY NOVEL LESSON IN MAGIC.
N. B.—Smart men wanted to tie up a sack full of ghosts.
ON MAY 3
will be duly celebrated, with remarkable performances,
HELLER'S NEW YORK ANNIVERSARY,
WITH HELLER AT IRVING HALL,
AND
HELLER AT THE SALLE DIABOLIQUE.

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Copies of the above named successful piece can be obtained of
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GREAT PROFESSIONAL AND PARLOR BANJOS,
FOR THE PROFESSION.
BANJOS FOR THE PARLOR,
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BANJOS FOR EVERY ONE
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The following gentlemen have taken lessons of
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and use their great
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CHAS. THOMAS PARSLOE, Jr., Olympic Theatre.
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TONY PASTOR,
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J. T. BOYCE, FRANK WYANT,
JAMES GAYNOR,
MISS LOTTA, Comedienne,
and many others, too numerous to mention.
Send to us $25 by mail, and we will send safely packed, to any address, one of our great
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GREAT CANVAS SHOW,
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A FULL DRAMATIC COMPANY.
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IN THE CITY BY 100 PER CENT, MADE BY A CELEBRATED FRENCH ARTIST, lately arrived from France. Address
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The undersigned
OPEN A NEW THEATRE
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Members of the Profession
DESIRING ENGAGEMENTS
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FIRST CLASS ARTISTS
IN EVERY LINE.
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Address or call on
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THE YOUNG AND ACCOMPLISHED COMEDIENNE AND MELODRAMATIC ACTRESS,
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BIDWELL & PIKE.....Managers.
TENTH WEEK OF THE SEASON.
Messrs. Bidwell & Pike having leased this popular place of amusement for the season, are prepared to negotiate with Stars on the most liberal terms. Stars wishing to arrange for one week or longer, can address
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JOHN BOGAN,
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Whose recent successes in
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Will "revea." at
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ROCKPORT, ILL., APRIL 12th,
JANESVILLE, WIS., APRIL 13th,
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THE BEST STARS
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This is the only place of amusement of the kind
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Each evening will be presented an excellent and
STARS ATTRACTIVE ENTERTAINMENT.
in every line of the Profession
N. B.—Parties writing to the liberally treated with.
VARIETIES,
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First-class Artists can meet with
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WANTED.---A Full Company for a First class Theatre. None but Ladies and Gentlemen of acknowledged ability need apply. Enclose no stamp. Consider silence a negative. Salaries will be secured for a season of three months. Address
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MORNINGSTAR & VAN HUSAN.....Sole Lessees, and Proprietors.
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This Popular place of Amusement is Nightly crowded with a Fashionable and appreciative audience.
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THE FIRST MONDAY IN SEPTEMBER.
Ladies and Gentlemen of acknowledged talent and respectability, desirous of engagement at this elegant and comfortable establishment, will please apply, stating terms, to
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ARRIVE FROM ENGLAND
On or about
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EUGENE DAZZLE, THE GREAT PRESTIDIGITATEUR,
including Goblin Drum, Centre Table, Bell Clock (not strings), &c., &c. Will be sold complete or in part at a sacrifice. (Amateurs purchasing will be taught the art gratis.) 52-1t

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MR. BURTON SAXE, Comic Song Writer, offers his services to Comic Singers, Irish, Negro Minstrels, or others, and will give satisfaction in every case, or ask no pay. State your preference as to subject, tune, &c., and name the price you wish to pay. Terms low.
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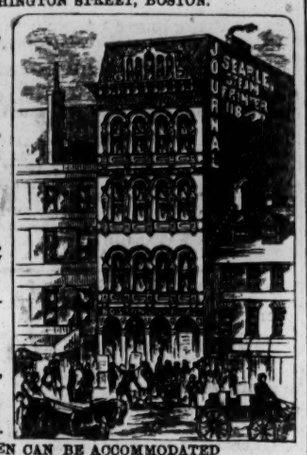

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After an absence of eight years from the stage, will appear in their
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First Class Managers may address
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WANTED—
A GOOD JUVENILE MAN.
Apply at once. State terms. Season till July 4th, 1865. Direct to W. H. BILEY, Manager,
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EVERY NIGHT, EVERY NIGHT
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ORIGINAL AND VERSATILE PERFORMERS
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They are now making their first
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With the best Combination of Vocalists and Musicians that ever APPEARED ON ANY STAGE.
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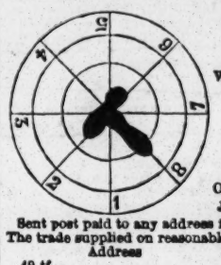

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Will make a tour of the principal cities.
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P. S.—Cornelius Vanderbilt or George Law have no interest in this Troupe whatever. 50-tf

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LEXINGTON, KY.
H. A. WEAVER, SOLE LESSEE AND MANAGER.
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now performing in the Golden City at
MAGUIRE'S ACADEMY OF MUSIC,
will, on or about the 1st of April, arrive in New York. Due notice will be given of their first appearance.
P. S.—Cornelius Vanderbilt or George Law have no interest in this Troupe whatever. 50-tf

SAWYER'S HALL,
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J. A. SAWYER, Proprietor.
Geneseo, Ill., January 1, 1865. 40

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Re-painted, re-seated and re-decorated, is to Rent on application to J. K. GARDINER, 62 Fifth street.
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JUVENILE LADY, JUVENILE MAN and UTILITY MAN.
W. H. LEAK,
48 tf Manager of Elmira Theatre, N. Y.

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GREAT WORLD EXHIBITION
OF LIFE LIKE
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having exhibited to the largest audiences that ever assembled in CITY HALL, PROVIDENCE, closing on Saturday, March 4th, will, by the earnest solicitation of numerous citizens of Providence, re-open at HOWARD HALL, (City Hall being engaged)
MONDAY, MARCH 6th,
Positively for One Week only.
THIS GREAT WORK OF ART
WILL OPEN AT
WASHINGTON HALL, WILLIAMSBURGH, N. Y.,
MONDAY, MARCH 20th,
For One Week. And at
LIBRARY HALL, NEWARK, MONDAY, MARCH 27th,
For Two Weeks.
J. D. NEWCOMB, Manager. [46-tf] HARRY T. REED, Agent.

OASINO! OASINO!! OASINO!!!
Chestnut Street, above Sixth, Philadelphia,
OPENED FOR THE SEASON.
The proprietor would respectfully call the attention of the public and the profession to the fact that this is the
ONLY HALL OPEN IN PHILADELPHIA.
The acknowledged
GREAT VARIETY THEATRE OF THE AGE.
COMBINATION OF STAR ARTISTS,
whose professional abilities have been acknowledged by the press and the public in all the
PRINCIPAL CITIES IN AMERICA,
who appear nightly in a
MAMMOTH ENTERTAINMENT,
comprising BEAUTIFUL BALLETS, BURLESQUES, ETHIOPIAN ACTS, COMIC VOCALISM, PANTOMIMES, CLOG DANCING, GYMNASTIC, GEMS OF THE OPERA, MINSTRELSY, ETC., ETC.
GOOD PERFORMERS can always have good salaries by addressing as above.
43-tf JAMES PILGRIM, Stage Manager.

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COMPETITION AND IMITATORS OUTDONE,
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DUPREZ & GREEN'S MINSTRELS,
BURLESQUE OPERA TROUPE, AND BRASS BAND,
the model troupe of the world, consisting of twenty-five unapproachable, brilliant
ETHIOPIAN STARS,
admitted by the people and the press to be the leading, model organization of the world, far superior in every respect to all other travelling troupes in existence, the result of eleven years of experience, patronized by the fashion and elite of the entire continent.
THIS MAMMOTH CORPS
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DISTINGUISHED ARTISTS
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COMMENCING THEIR ELEVENTH ANNUAL TOUR
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